

"The True Progressive Drama," by Chrystal Herne
THE NEW YORK

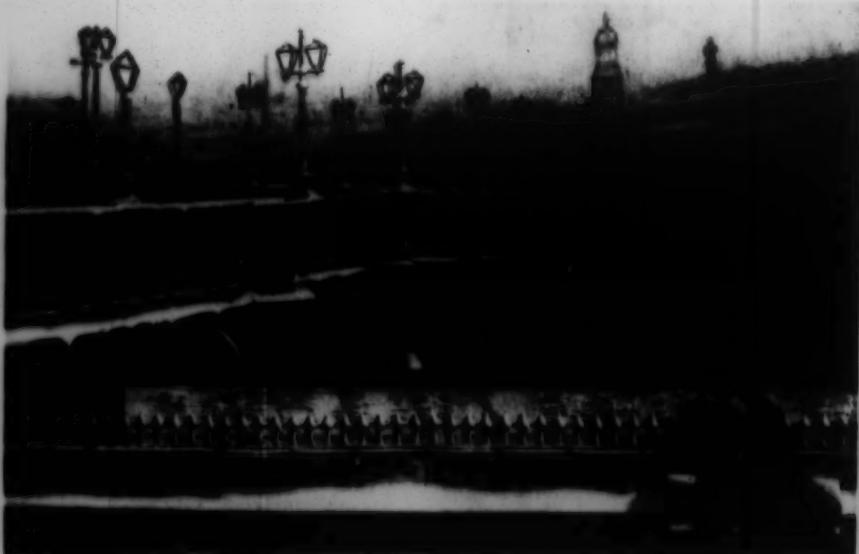
DRAMATIC MIRROR



MAY 17, 1911
PRICE TEN CENTS

CHRISTINE NIELSEN

Ethel Levey Finds a Stage Vocation Irksome



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MARGUERITE CLARK AND DORIS KEANE



"SATURDAY NIGHT"



WILLIAM COURTEENAY AND THOMAS A. WISE



CHARLES RICHMAN AND LEONORE HARRIS

FROM "THE LIGHTS O' LONDON" AT THE LYRIC THEATRE

THE DRAMATIC MIRROR
COMPANY

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Energy and Common Sense

OPPORTUNITIES on the stage appear in different phases of promise or the reverse to different persons. Youth and beauty have a call to limited results, for youth does not last and beauty fades. And one who follows the careers of various persons in the theatre is constrained to admit that luck or fortune has something to do with success, although no permanent prosperity on the stage can be achieved in any line without persistent and earnest work.

A Western writer recently described a career, however, that seems to have been unusual, though persistency and common sense had much to do with the success of the woman in the case.

The woman had married well, had reared two sons who in time made homes of their own, and was in affluence when misfortune came. Her husband lost his fortune and his health. All at once she was plunged into poverty. Her friends advised her to send her husband to the home of one of the sons and suggested that she enter the household of the other. She laughed at this, and declared she would go on the stage. Then her friends laughed and called her insane to think of such a thing.

Her reasons for deciding upon a stage venture are interesting. She had been successful as an amateur in youth, but she did not depend upon that. She was not sure she even had talent. She decided she possessed certain qualifications that might win her a living. Her figure was still good, she was well educated; she knew how to carry herself and how to dress; she had always associated with cultivated persons; and so she decided. Her brother, a literary man, thought to discourage her by saying she was too old. "You can't turn back the hands of the clock," he said. She replied that she didn't want to. She was not vain. "I shall look for character parts that suit my age and my qualifications," she replied.

This woman provided temporarily for her broken and invalid husband and came to New York, where thousands literally work to get on the stage and fail. A friend had given her a letter to a dramatic author who supervised the staging of his own plays. This author wrote society drama and naturally was on the lookout for women who could realize his characters, at least in appearance. The author encouraged this woman—to wait. In the meantime she haunted the theatrical agencies. As the man who told the story expressed it, "trying as the experience was, she took it good humoredly. And yet she didn't make a joke of it to her friends, as some other women in her place might have done. She didn't treat herself as a superior person. She didn't patronize the minor actresses she met, either to their faces or out of their presence. At the end of the month she was tired and somewhat depressed, but by no means discouraged. On the contrary, she was delighted with the kindness shown her by some of the established actresses whom she happened to meet."

Finally she got a chance to walk on and off the stage in a Broadway production at a small wage. She wore a handsome gown given to her by a rich friend. Soon the dramatist sent for her. He wanted her to go to a Western city and play a small part in a comedy at twice the salary she was receiving on Broadway—the pay still being modest. She resigned her walking part and accepted the new opportunity.

This woman has now been on the stage several years, playing society dowagers and characters. She has won success in a field for which she is fitted. One who knows her says she looks younger than when she entered upon the work. She is at ease with the world, happy and ambitious. Her relatives, who at first discouraged her, are proud of her success. She earns a good salary almost steadily. She supports her husband, and in the summer interval goes to the seashore with him. She has a new interest in life.

This woman has no great talent beyond the ability to work and do

her best. In this respect she has the enthusiasm of the novice. Her story has much in it of value to those who look upon the stage as merely a makeshift. It shows what energy may do when well directed.

A Bereavement

THERE ARE SOME THINGS the children of the past have enjoyed—they have also been a joy to children of the present—that the child of the future will know nothing about. One of these felicities is the circus poster.

Quarrels sometimes lead to strange results. A quarrel—or violent competition, to be exact—among billposters, with an attempt by a powerful bill-posting organization to destroy competitors, has led the circuses to declare a plague on both sides and resolve hereafter to use no posters to advertise their shows.

Who can estimate the joy the circus poster has given to generations of small folk? This illuminated and almost animate "paper" has not been a wholly absorbing pleasure to the city boy and girl, whose emotions are played upon by a diversity of pictorial things, though the city boy and girl have never stood before the hoardings when the circus has been set forth in pictures without present happiness and subsequent dreams that may not be described. But to the country boy and girl nothing in life has been quite equal to the annual circus display on capacious barns—whose owners have permitted the "spread" for free tickets—or on vast spaces erected for the purpose on traveled roads. Many a lad, inspired by these sights, has walked miles which gave no weariness to see these pictures, as well as other miles, where the distance was possible, to see the show or merely witness its passing when all circuses traveled—as some of them still travel—by their own wagons and their own motive power. And the circus—nothing but the circus—always the circus, until it became an actual memory—and then a vivid recollection until it came again—has obsessed the youthful rural mind—sometimes, indeed, to the reprehensible inspiration to "run away" to join the conglomeration of wonders.

Alas! these indeed are degenerate days!

A Lesson to Pirates

ANOTHER conviction for play piracy was secured last week through the efforts of the National Association of Theatrical Producing Managers.

The case was that of a manager operating in South Dakota. He was duly indicted under the provisions of the new copyright law, and upon arraignment pleaded guilty. A minimum penalty—a fine of \$300—was imposed upon this plea, the maximum punishment under the law being a year's imprisonment, or a fine of \$1,000, or both, in the court's discretion.

It is not likely that pleas of "guilty" in such cases will continue to impress the judges before whom cases may be brought to the point of imposing light sentences. On the contrary, after one or two examples have been made of pirating managers, other managers who steal plays will be so dealt with that piracy will be rare. Even this South Dakota case should serve as a salutary lesson.

The very stringent and definite provisions of the new copyright law are not commonly understood. The new statute provides means by which plays may be protected and piracies punished beyond peradventure. No legal quibbling can absolve an offending manager from the results of theft, and the penalties are adequate.

Play piracy at last is going out of fashion even in the remote localities where it has been practiced with impunity.



ONE of the first convictions of play piracy under the criminal clause of the new copyright bill was reported last week to the National Association of Theatrical Producing Managers in dispatches from Aberdeen, S. D.

Hilliard Wight, manager of the Wight Theatre company, devoted to stock productions, was indicted by the United States Grand Jury at Aberdeen, on May 2, for the piracy of Eugene Walter's play, *Paid in Full*. When the case was called Wight pleaded guilty.

In consideration of his plea of guilty the court showed Wight leniency, merely fining him \$300, whereas the maximum punishment for his offense is one year in prison, or a fine of \$1,000, or both. While the sentence of the court will probably not prove particularly burdensome to Wight, it will still teach him a sharp lesson, and will at the same time prove a very distinct warning to the numerous play thieves who have been the bane of the producing manager for years.

The evidence in the case was assembled by Ligon Johnson, general counsel of the National Association of Theatrical Producing Managers, whose efforts in connection with securing an adequate copyright law proved so successful some years ago. Mr. Johnson states that since the association began active work in suppressing play piracy, the number of piracies has decreased to a marked extent, and predicts that within the next year so many convictions will have been secured against these dishonest producers that play piracy will become practically a thing of the past.

One of the guests at the Edwin Forrest Home, at Hollensburg, Pa., writes of Andreas Hartel, the beloved superintendent of the Home:

"The old players of the Forrest Home mourn Mr. Hartel as one who was, indeed, a 'guide, companion, friend.' He was a true gentleman of the old school, courteous and considerate to the lowliest, and generous to a fault. He entered into the pleasures and the sorrows of those committed to his care and in the servants' hall he is mourned more as a friend than as a master. Mr. Hartel could be dignified and firm upon occasions, but he was always just, and often lenient. His characteristics were so unique and so unusual in this made to order, matter of fact world, that it may well be said of him,

We shall not look upon his like again!

That Paris's three classical concert halls—the Colonne, the Lamoreaux, and the Conservatoire—showed last year one-half the receipts of the roller skating rinks does not mean that fine music in the French capital is doomed, or that roller skating has entered as a permanent amusement. Paris is skating furiously just after London has abandoned the rollers.

Paris theatres, by the way, did very well in 1910. The returns show that the theatres and music halls, in spite of the floods, which forced several of them to close their doors, took \$1,200,000 more than in 1909, or a total of \$11,400,000. Of this amount nearly two-thirds went to the legitimate drama. The four State subventioned theatres alone took about a quarter of the sum: The Opéra, \$618,500; the Française, \$480,000; the Opéra Comique, \$535,000, and the Odéon, \$194,000. With the exception of the Opéra, all showed an increase over the total for 1909.

Among the other theatres the Porte Saint Martin heads the list with a total of over \$650,000, a large proportion of which must have been brought in by

Chantecler. This amount shows an increase on 1909 of \$300,000. Then follow the Châtelet, with \$500,000; the Variétés, \$320,000; the Renaissance, \$280,000; the Gymnase, nearly the same, and the Vaudeville, with \$260,000.

The café-concert, properly so called, is slowly dying out, yet the few places remaining took \$1,800,000. Music halls, as distinguished from these, reached a total of \$1,480,000.

Paris remains, on the whole, a city of almost unique distinction in amusements. New York is almost as distinguished, if it does not surpass Paris in some respects, none of which, of course, reflect upon the morality of the newer metropolis.

The Detroit *Free Press*—long a newspaper of wide fame—on May 3 celebrated the respective anniversaries of their connection with its career of a number of its older employees.

It was the forty-sixth anniversary of George P. Goodale on the *Free Press*, and this veteran dramatic critic—the oldest in point of actual and continuous service on one journal in the country—wrote in brief his recollections of his advent in Detroit and of the early years of his newspaper service.

"We had a little theatre over on Congress and Randolph streets, called the Atheneum, and a Varieties opposite the Biddle House, where women never were seen excepting on the stage; where liquor was sold, and where men drank and smoked during the performances," writes Mr. Goodale of the amusements of 1865. "Young Men's Hall, then a part of the Biddle House structure, was our only home of the more pretentious theatricals, where Edwin Booth, James H. Hackett, of Falstaffian renown, Edwin Forrest, Charles Kean, Joseph Jefferson, Ellen Tree (Kean), Adelaide Ristori and the glorious opera companies of the time were wont to appear."

Mr. Goodale is as youthful in his theatre enthusiasm to-day as he was then. His art as a writer naturally has ripened, and his reviews are among the most fair, skillful, and enlightening that the profession of the theatre read. May he continue indefinitely!

Some managers have "rules" as to actors in their employ differing from those of other managers. An actor sends to The Usher this, which will be quite as interesting with the name of the management changed to "Blank" as it would be were the real name given:

INFORMATION.

Rules, obligations, also information to all concerned, as enforced and practiced and the customs that govern all who are employed with the Blank shows:

The Blank shows make week-stands.

No dogs are permitted or pets of any kind, unless used in an act.

All telegrams and expense of delivering tickets are charged to the artist.

All money advanced for tickets or excess 10 per cent. interest is charged for the use of same.

All women and married people pay their own board and room, all other specified accommodations on the cars.

Every employee is required to dress well—to the entire satisfaction of the management—on and off the stage.

The Blank shows run long seasons—this being the seventeenth annual season—closing date is always Saturday before Christmas.

The rating of Blank is \$200,000, consequently his shows are termed sure, and in quoting salaries consider a long, sure season and quote salaries accordingly.

Any one fortunate enough to secure an engagement with the

Blank shows is sure of one of the most pleasant, as well as the most profitable engagements, he has ever worked.

When writing, if you wish tickets advanced, state the name of the agent and the railroad you desire to start over; also state the cost of the ticket, and if the telegraph office is a money order office.

In writing, state age, weight, height, experience, if any specialty, what is your voice, and if perfect health is enjoyed. If you are a musician, state the make of instrument—must be silver plated.

A record to be proud of—the management takes pleasure in stating that not a single change was made in the personnel of the dressing rooms during the entire season of 1908 and 1909, after the opening performance.

The ticket will be furnished by the agent, after your baggage is checked and you are ready to start, and the coupons are delivered to the agent, therefore state how many pieces of baggage you have, and, if any, how much excess.

Regarding bond—all artists holding contracts with the Blank shows, are requested to deposit with the firm the amount of two weeks' salary as a bond to guarantee the faithful fulfillment of the contract as it specifies and the intention of the contract.

If a person indulges in alcoholic stimulants at all, it would be a waste of time to join this show, as all who become totally or partially intoxicated during the life of his or her contract, is immediately discharged and forfeits the full amount of his or her bond.

There is no two weeks' notice clause in the Blank contracts—every one employed is considered an artist, and his services are contracted for during the entire season, and a bond—not a holdback—is required as a guarantee for the faithful fulfillment of the contract.

The phenomenal success of the Blank shows is sufficient information to intelligent, fair-thinking persons with a show experience, to satisfy them that the Blank shows are conducted on a square, fair, reasonable and just to all and pleasant business consideration.

All performers work in concert, every night if required—contracts read play parts east for in dramatic productions or concerts. However, it is the intention of the management to cast people in parts and continue them in parts they are best adapted for and for the good of the show.

Don't misrepresent—it is best to be frank and say all about yourself when writing, then you are not in bad upon your arrival at the show—good stage directors have made many a good actor. Principal thing required—good, loud, clear-speaking voice with a will to try and a disposition to follow instructions.

Mrs. Maggie Breyer, long the Aunt Matilda in *The Old Homestead*, tells *The Usher* of a characteristic act of the late Dennis Thompson, incidentally illustrating the remarkable devotion of two of his old players for each other.

While Mr. Thompson was playing his last engagement with *The Old Homestead* in Washington, D. C., his attention was called to the article in *THE MIRROR* by Mrs. Rosener, in which she spoke of the mutual devotion of Mr. and Mrs. Nourse for each other.

"Yes," said Mr. Thompson, "that is true. They were with me in Josh Whitcomb at the time they both passed away within a few days of each other. Dan was playing Cy Prime and his wife Abby was playing Aunt Matilda.

"Their devotion was almost pathetic," continued Mr. Thompson. "I had been noticing that they seemed to be getting more feeble each day, and it occurred to me that they might be able to use a little more salary to good advantage, although they had laid aside a snug little sum. So I went over where Dan was waiting for his cue to go on in the last act and said:

"Dan, you and your wife have been working pretty faithfully for me for a long time now, and I have concluded to raise your salaries."

Dan was silent for a few minutes. Then he looked up a little embarrassed and said: "Well, I'll—I'll have to see Abby about it first!"



White, N. Y.

THE CHORUS OF "A CERTAIN PARTY" IN STREET ATTIRE



THE TRUE PROGRESSIVE DRAMA

BY CHRYSTAL HERNE



THE TRUE "progressive" drama is not the freak play, nor the abnormal play, nor the ultra-neurotic play. It is the sane and sensible drama that aims to keep somewhat in advance of the widely spread common thought of the time, but which nevertheless is entirely free from the taint of disordered imagination. I do not say that the play created by a disordered brain may not contain elements of progress, but merely that the real progressive drama is the result of rational development and keen perception.

The best kind of progress is permanent progress; and the best kind of progressive drama is not the erratic kind that may make a stir for an hour, but the definite and well-executed kind which will stand firm and remain a fixed goal toward which the great public will strive until it shall have been reached and other advances made into the more distant beyond. The real progressive dramatist is the pathfinder who leaves a well-blazed path behind him; not the skyrocket author, who, once in his life, soars to a dizzy height only to fall into an unknown land, leaving no trail for others to follow and establishing no lines of march for further penetration into the wilderness.

It has been the fortune of the Herne family to be somewhat peculiarly identified with the progressive drama. When my father wrote and played such dramas as *The Rev. Griffith Davenport* and *Margaret Fleming*, he was a decade in advance of the public and the other American dramatists of the day. For, when *Margaret Fleming* was revived in Chicago at the New Theatre, in that city, ten years after its original presentations, it created a veritable sensation, and was received with the warmest approval and the most lavish praise, whereas its first production had met with public apathy and more or less critical condemnation.

Among the true progressive dramatic works of recent date one might mention some of the plays by Bernard Shaw, even if they point the way to the future mainly by throwing the searchlight of sarcastic verity on the conditions of the present; *Paid in Full*, by Eugene Walter; *A Man's World*, by Rachel Crothers; *The Melting Pot*, by Israel Zangwill; *Salvation Nell*, by Edward Sheldon, and *The Witching Hour*, *The Harvest Moon*, and *As a Man Thinks*, all by Augustus Thomas. These are mentioned not as an exclusive list, but merely as examples, in the English language, with which American theatre-goers are widely familiar and which serve to define the type.

Of course one cannot discuss the progressive drama or the modern drama at all without reverting to the name of Ibsen, the master from whom so many of those who have already achieved success and those who are still striving to achieve it have copied methods of workmanship. He made the stage life real life; the apparently inconsequential incident or trait of character as compelling in motive force on the stage as de Maupassant made it in the short story, or Bal-



BANGS, N. Y.

CHRYSTAL HERNE

zac in the novel. But Ibsen, in the final stage of his wonderful development, came to be possessed of a mania for depicting only the tragic, neurotic, unhappy side of life. Such people as he created may be found in almost any country and are absolutely real, but his process of selection led to the accumulation of extreme cases. He appears to have been fascinated with these aspects of existence, just as some painters paint only the terrible.

Ibsen, however, had a mentality, a force, an inspiration and a technique to top his self-embodied gloom, and to make of his analytical workroom something more than a place for vivisection of humanity. He was such a wonderful craftsman that he knew how to fascinate his audience when he rattled the skeleton instead of frightening it away.

The tragedies of Ibsen are tinged with inspiration, aspiration and often with cogent spiritual uplift. *Little Eyolf* and *The Master Builder* are great examples of how this spiritual element in his work becomes the dominating note in spite of tragic plot and extreme characters.

Apart from their "realism" the Ibsen dramas are great and will be permanent classics because of the spiritual quality and because of their admirable construction. Progressive drama, like every other kind of drama, must in the first place be drama. It is useless for an author to dream of writing progressive plays when he does not know how to write any sort of play at all. If the progressive drama is not a real acting drama, then it doesn't truly exist. The mere fact that it is written in dialogue and loosely subdivided into acts and scenes does not prevent it from being essentially and actually either story, essay or thesis. Progressive thoughts in themselves do not constitute progressive plays; in "dramatic form," but unfit for stage presentation they will

quickly be buried in oblivion, whereas in forms more suited to the temperaments and training of the writers they might have endured and have been valuable contributions to library book shelves.

As just pointed out, the greatness of Ibsen is dependent on other qualities than his realism alone. Nevertheless, the same turn of mind that led Ibsen to the exploitation of such a character as that of the unfortunate young painter in *Ghosts*, cursed with a hereditary taint, has borne a different sort of fruit more recently. Men of lesser calibre have plunged far deeper into the dissecting-room analysis of degeneracy and immorality, not for any great dramatic or moral purpose, but merely for the sake of creating some sort of sensation for a curious and insatiate public.

This is particularly true of the works of certain contemporary Continental dramatists, whom some people seem to consider the most "progressive" writers of the day. Many of them are treating of subjects which should properly be reserved for books on medicine and diseases, which are founded on abnormalities, and which are not to be justified on the ground that they are essentially dramatic—for the contrary is the case. Mere strings of episodes, often revolting, not without a certain pathological interest, but totally unsuited for the natural usages of the stage, are not progressive dramas.

I am not here defending prudery. The scene in *Margaret Fleming* which upset the authorities of fifteen years ago was that in which a good wife nursed the starving child another woman had borne to her husband. That was a great scene in a great drama for mature men and women—to make them think and make them feel and make them reflect. I have never been able to blush at Shaw's *Mrs. Warren's Profession*, and am proud of having appeared in it, for the play was written with the purpose of making the smug English-speaking races discuss in a full-grown manner vices which every one knew to exist and knew should be eradicated. But there is a wide difference between prudery and unhealthful or degenerate abnormality in playwriting—between Sudermann's *The Fires of St. John* and such recent works as Wedekind's *The Awakening of Spring*. The idea of dramatic progress is not necessarily to find a new variant for the eternal triangles of two men and one woman, or two women and one man. It need not even consist of bringing to light details of immature or senile immorality which should be reserved for chapters in specialized medical works.

To make stage life real life, to tell the truth plainly and directly, may possibly be one of the prime essentials of the modern progressive drama. But to revel in the dirt of abandoned wretchedness is surely not its mission. Progress without any spiritual significance is not worth the trouble. Nobody is to be more heartily condemned than the charlatan who contrives to dose the theatregoing public with obnoxious concoctions under a false "moral welfare" guise, knowing

full well that he is merely supplying an excuse wherewith consciences may be silenced while emotions are aroused.

Germany has a remarkable progressive drama in the sense that it is continually in motion, but one sometimes hesitates to say whether its very recent movement has been forward or backward. Russia has a curious drama due to exceptional local, social, and political conditions. France, which has always been a nation of dramatic activity, seems to be in a turmoil of symbolic and realistic progress working side by side and contrasting with opposed elements of disintegration. England, just now, is comparatively at a standstill.

America, however, I believe to be the home of the future progressive drama of the more permanent and more elevated order, having realism of characterization and incident combined with inspiration in treatment and intent. Such plays come nearer to the daily life of the public than allegorical and symbolic works, and yet may be pervaded with much of the same uplifting influence. These plays are made to show people something more than the bare facts of existence, and, without preaching platitudes, teach them to look deeper into modern life, finding poetry and

mystery and ideals under all the veneer of commercialism and breadwinning routine.

For progress in this country is still along vigorous and healthy lines, for the most part, with optimism as the keynote and sanity as a guide. This is the temper of the American people as contrasted with the decadent tendency of many European races. Rightly or wrongly, most of us still believe that life is worth living, that the future is not without hope, that man to a degree may control his own destiny, and that the average human being is a person with decent and often heroic instincts. We have not come to believe in a world of cads, or to take delight in the offensive exceptions to ordinary rules of conduct.

The *Witching Hour*, *The Harvest Moon*, and *As a Man Thinks* show how drama may progress on intellectual and spiritual lines, utilizing the most modern conception of the relationship between thought and action with an uplifting effect. They show the stage keeping abreast of the best in modern psychologic investigation and not degrading itself in the analysis of vices. *The Melting Pot*, by Zangwill, and *Salvation Nell*, by Edward Sheldon, are also modern realistic plays, in which the purpose and spiritual quality transcends mere realism.

It is not enough for the drama to progress. It must progress in the right direction. The fact that landmarks are flashing by does not prove the tendency to be forward or backward. We must be sure that the seeming progression is not actual retrogression, and that "advancement" is not sometimes a poor apology for plunging into matters which are no concern of the dramatist or the playwright. We must be assured that our progress is always sincere and not a device for attracting attention and mob flattery.

It has become almost a habit to put all the burden of responsibility on the public, holding the demand to be entirely responsible for the quality of the supply. In this professional journal at least let us of "the inside" have the courage to admit our own responsibilities for the drama of the future. If sincere players and playwrights are not yet strong enough in their leadership to influence public tastes, then centuries of labor have indeed been futile.

Wright Kaes

REVIEWS OF BOOKS

▲ *PLEA FOR A CANADIAN THEATRE*, by John Edward Hoare. Printed by Morang and Company, Ltd., Toronto, 1911.

In a reprint from the *University Magazine* of April, 1911, John Edward Hoare vigorously asserts the right of Canada in general and Montreal in particular to drama of the best kind. As an escape from the impositions of theatrical managers in the United States, Mr. Hoare takes up the cudgels for a national repertoire theatre to present such plays as Miss Horniman's company has been presenting in Manchester—the cream of modern and classic drama by English, French, German, and Italian playwrights. "Does Canada wish its cities to drift into the social, spiritual, commercial and artistic conditions that we find in the centre and west of the United States?" he queries. Mr. Hoare, shuddering at the possibility, advises the instant establishment of a countering institution.

As a horrible example of what not to do he points to the New Theatre, which "started on an utterly false foundation." Although the New Theatre proved

commercially inexpedient, it is well to remember that it provided a series of plays unrivaled in the taste and the sumptuousness of their production. It is difficult to understand how anybody pleading for a repertoire theatre can condemn the New Theatre as "utterly false." Mr. Hoare further alludes to the "totally inartistic and burlesque stage management" of *The Thunderbolt*, which he considers "a very second-rate play for the author." Even disregarding the tautological superlatives, one must sigh over differences of opinion. For absolute precision and finish of technique it would be difficult to find in English the mate to *The Thunderbolt*. If the play was inartistically staged, it would be worth while to see Mr. Hoare's production of *The Thunderbolt*.

As a sample of what he would like in his Canadian repertoire theatre Mr. Hoare mentions *La Vierge Folle*. Could he see this play in its New York production he would soon recover from any desire to see it in Montreal.

Despite various statements to which one may take

exception, Mr. Hoare speaks in a worthy cause. Canada should, and probably will, discover the advantages of its national repertoire theatre.

THE MASK, a Quarterly Journal of the Art of the Theatre. Published in Arena Goldoni, Florence, Italy, in April, 1911.

The Spring number of the *Mask*, completing its third year, is devoted to the *Commedia dell' Arte* of Italy, notably the works of Evaristo Gherardi and Luigi Riccoboni. Dr. Michel Scherillo contributes the leading article on *Capitan Fracassa* and similar picturesque rovers of the early Italian stage. Among other contributions is Allen Carric's dialogue, this time berating the English professional for not throwing off the yoke of bondage to inferior leaders and for not progressing with the times. One thing he demands is more Shakespeare, although the past season has been almost unprecedentedly Shakespearean in complexion. The usual book reviews, editorial paragraphs and foreign notes complete the issue.



BERCHTESGADNER PEASANT PLAYERS OF THE BERCHTESGADEN THEATRE, UPPER BAVARIA, NOW PLAYING AT THE IRVING PLACE THEATRE



THE MATINEE GIRL



EXCELLENT CAST, enthusiastic and able stage direction, the clear character drawing and human dialogue and thrilling plot of all the Frances Hodgson Burnett plays characterized the final rehearsal of *Judy O'Hara* before it set forth on its road adventures last Thursday.

Burnettian quips illuminated the gloom of the dark theatre. Rich costumes and stately speech of the time of James I. made vivid the place where for three weeks they had been bringing *Judy O'Hara* into life.

There was a love scene, in which Paul McAllister's curlis and fervor somehow recalled the stories of Harry Montagu, who had to go cloaked from stage door to carriage to escape the reactionary love-making of the women of his audiences.

Enthusiasm ran high, and if enthusiasm be a criterion, Boston will have welcomed Mrs. Burnett's drama romance before this which is being written goes to press.

Chief enthusiast was "Ted" Paulding, the stage director. "It has been a delight to rehearse so intelligent a company," he said, interrupting his "There, dear," flung across the footlights at the women, and short words, less soothing, at the men. "Judy O'Hara is the best character written since *Lady Babbie*, of *The Little Minister*, and I say, as I have said for ten years, 'give Mrs. James the chance, and we'll have a successor for Ada Rehan.'"

This is a bit of the Broadway atmosphere from Edna Goodrich's book, "Mrs. Deynard's Divorce," of which I had a pre-publication view.

The book contains a jealous, elderly husband; a beautiful, blameless actress wife; a handsome and, for a time, somewhat philandering leading man.

Miss Goodrich in this, her maiden book, describes thus her heroine: "Becomingly gowned in rich, dark seal velvet, with a suggestion of barbaric Orientalism in its striking scarlet and gold embellishment, she made a picture of sultry-eyed, warm-cheeked and moist-lipped loveliness that held the indulgent gaze of every man in the room, her husband alone excepted."

In this way she characterizes the jealous, elderly husband: "In spite of high living, not to say dissipation, he looked usually no older than his years. But as he emerged into the crystal, clear air of this cloudless midday, age seemed suddenly to have set her mark upon him. His generally erect figure drooped. His face was not merely bloodless, but below the cheek bones, lacking its regular morning shaving, it was dead gray. His eyes were dull and bloodshot from anxiety and loss of sleep. Wrinkles showed at their corners and at the corners of his rather lascivious mouth, from which depended an unlighted cigarette.

The climax of a difference between the pair she writes:

"After a while he said: 'Do you remember how once, when I came home very late, or very early in the morning, you referred to your nickname and said to me, "You don't seem to need your Sunshine any more."'

"She smiled at him and dried her eyes. 'I know,' she answered quickly, and you said 'I don't want Sunshine after dark!'"

A tragic note is struck in this: "Under his breath he swore vengeance on young Hampton. His fingers itched to throttle him. He could kill him without a qualm. But he remembered that they put millionaires in Matteawan for that sort of thing nowadays, and he was unwilling to pay that penalty."

Miss Goodrich has observed that some idle feather headed women pursue the men of the stage. She discourses of one such instance in this brief fashion:

"The truth was that the writer, a young woman unhappily married, had become infatuated with the actor's stage presence and had finally effected a close

friendship with him, only to be torn with remorse afterward at thought of her children. He had neither seen nor heard from her again, until with this communication he learned of her removal to the Canadian city, where, as she informed him, she had taken up work among the suffering poor in the hospitals by way of atonement for her single misstep."

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Ada Dwyer will hasten to England on the fastest boat immediately after *The Deep Purple* closes, June 14. The crowning of King George V. receives some consideration in her plans, but the real object of that hasty crossing is to see her sixteen-year-old offspring appear with pupils of the girls' school at Sandgate in *A Midsummer Night's Dream*. *Lorna Doone* is to play Bottom. Lacking her mother's instruction, little

As Wilton Lackaye sailed with his family on the *Majestic* last week for England he did some of his famous British lion tail twisting.

"I am going over to see the last king of the islands crowned," he said. "There will never be another."

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This letter is so characteristic of my sisters of the afternoon hours of two fifteen to five, and the row caramel, that I reproduce it as a human document for historians of our times and manners:

WASHINGTON, May 10.

My dear Matinee Girl:
Could you do a great many of us a favor? Couldn't you print on your page some day in the near future pictures of both Julia Dean and Phyllis Sherwood, who were great favorites in stock here last summer? Julia Dean, as you know, played in *The Lily*, and Phyllis Sherwood in *Alias Jimmy Valentine*. Also let us know from time to time through your page how our dear Julia Dean is getting along.

We do really love her, and only wish we could let her know we are thinking of her. For some reason she seemed to think that she was not liked in our city, but oh! she surely doesn't know, for she should hear the great number of persons who have wished her back.

This may seem extremely foolish to you, but, if it does, then you can never know how dear a little lady like our own Julia Dean can become to the hearts of her many admirers who have flocked to see her, week after week, through her two summers of work here. And when we heard of her illness we just wanted to let her know that she had all our sympathy and good wishes for better health in the future. Could you let us know how to reach her personally?

Also another great favorite was Phyllis Sherwood, and we would all love to hear from her from time to time through your extremely interesting page.

Dear little Matinee Girl, will you help us in this? If so, be sure you have the everlasting appreciation and thanks of all of Washington's MATINEE GIRLS.

If you watch the department, "Dates Ahead," in *THE DRAMATIC MIRROR*, you will learn where The Lily company is playing and can address Miss Dean in its care. Miss Dean rejoined her company in Denver, where she received a thunderous reception from the audience, which had heard of her heroism in playing when she was physically unfit.

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Howard Fay, who corporally doesn't remotely resemble his last name, enrolled himself with the minute men of the profession by rushing into the cast of *Lights o' London* at eight o'clock on the first night performance of that revival in New York. Rushing to the Lyric Theatre in response to a telephone call, he arrived breathless, was hustled through a few cues and directions, thrust into a suit that would have admirably fitted his baby brother, and was "discovered" alive when the curtain rose.

Humor, noticing that the campus colored red checks of the young author of *The Boss and Salvation Nell* are fading, ascribes that fact to Edward Sheldon's saying three new plays at once, the three, if the busybody be right, being one for Margaret Anglin, one for Dorothy Donnelly, and one for the New Theatre.

Vivia Ogden, of *The Henpecks*, told me this: "I went into Broadway cafe yesterday and this is what I heard from the next table:

"He, to his feminine vis-a-vis: 'Heard you were in Hell. That so?'

"She, cheerfully: 'Oh, yes!'

"What do they do about the eats on matinee days?'

"They serve luncheon and four o'clock tea."

"Does Jesse Lasky come around often?'

"Never misses a performance."

"Then it dawned on me that it was the Hell at the Folies Bergere that was under discussion. I thought that luncheon and four o'clock tea didn't go with what I had read of the other place; although matinees belong."

THE MATINEE GIRL



EDNA GOODRICH AT GREAT NECK, L. I.

THE LEAGUE BENEFIT.

The Professional Woman's Club Starts a Fund for the Purchase of a Home.

The Professional Woman's League is going to have a home of its own—Amelia Bingham and Blanche Bates said so, and other members of the League bore out the statement by taking part in the testimonial to the club at the Hudson Theatre Tuesday afternoon, May 9. In spite of political differences engendered by the annual election on the preceding day—some electioneering and other political tactics are said to have been resorted to, just enough to show woman's appreciation of the ballot, but not enough to hurt the suffrage cause—the members went to work and the result of their united efforts culminating in the testimonial leaves no doubt as to the early realization of their ambition.

Amelia Bingham appeared first on the programme, as was quite proper for the newly re-elected president. She received an ovation, in return for which she promised to make her speech short, and then introduced Blanche Bates, on whom was thrust the task of explaining the whys and wherefores of the testimonial. After the first gasp of delight at Miss Bates's gorgeously blue silk coat and picture hat, heavily decked with plumes, the audience applauded vigorously. She explained that the woman's club wants a home like the two men's clubs, the Lambs and Players, and furthermore asserted with all the Bates determination that they are going to have it—wherefore, in addition to the receipts of the benefit, which speak louder than even Miss Bates's words, who can doubt that the P. W. L. is going to have its own building, where encouragement and advice to young actresses will be given gratuitously and education in subjects relating to their art can be had at a nominal cost?

The "pièce de resistance," hints of which either leaked out or were slyly let out, and which had aroused great curiosity, was the Grand Minstrels, composed of members in black face. Curiosity, however, could not have anticipated the concoction, for it was a scream. Amelia Summerville as interlocutor started out with a rich "darky" dialect, but unconsciously slipped into perfectly good English, with a result more ludicrous than if she had made the contrast consciously. Truly Shattuck, Belle Gold, and Josie Clafin handled the bones with a dexterity that would have done credit to George Evans's Minstrels, and the tambos were vigorously utilized by Susanne Westford, Bertie Herron, and Clara Thropp. Some of the jokes were so new and funny that one could forgive others which could not boast of much youth. Indeed, Truly Shattuck "sprung" one so atrociously bad that if she had not shown true repentence and squared herself by singing the melodious old song, "Silver Threads Among the Gold," delightfully, it would have taken more than a charitable disposition to forget it. Miss Gold informed the audience that she was "in love with a Chocolate Soldier," and to show her happiness danced in a whirlwind fashion. Miss Herron in her song solicitously inquired "Is Everybody Happy?" Miss Westford's "When in Town" was an invitation to call around, and Miss Thropp boasted of the conquests of "Katherine of the Klondike." Miss Summerville, not to be outdone by her associates, did "The Oklahoma Whirl," and Miss Clafin burlesqued a suffragette speech. The "satellites" of the circle were Kenyon Bishop, Mrs. David Lauferty, Ada Gilman, Rose Payne, Adelyn Estel Hall, Emmie Howard, Pauline Willard de Lissner, Edith Russell, Lois Frances Clark, Edith Hamilton, Elouina Oldcastle, Lillian Schmidt, Elizabeth Dunne, Emma Kemble, Sylvia Barrett, Lillian Rose, Kathryn Tyndall, Adelaide Barrett, Hattie Cartonelle, Elsa Vaughan, Rosalia Kennedy, Mabel E. Bishop, Mrs. Harry Leighton, Florida Kingsley, Albertine Perrin, Helen Dayton, Phyllis Burt, Amy Ames, Dolly Larcombe, Anita Hendrie Miles, and Millie Rieg.

Through the courtesy of William A. Brady the first act of *Over Night* was presented, and through the kindness of the Shuberts and John Mason the second act of *As a Man Thinks* was given. These acts in themselves tell complete stories.

Ralph Herz obliged with a pathetic recitation, "Love Is a Race We All Must Run." It was excellently done, for Mr. Herz is an artist at this sort of work. Polly Prim and Ernest Truax from Mr. Herz's company sang and danced their prettiest scene from *Dr. De Luxe*.

Cliff Gordon, "the German Senator," made up for the defection of two acts which had been promised and refused at the last minute, with his absurdly humorous political speech. Without make-up or costume Mr. Gordon won the audience from the first.

Elsie Janis imitated Sarah Bernhardt in a scene from Miss Janis's musical comedy, *The Slim Princess*. That, however, did not suffice. She was recalled to show how a true American youngster of the street acts at his favorite game, baseball, and, being recalled once more, she recited an original humorous piece.

The afternoon ended in a blaze of Irish wit, for Maggie Cline, "the Irish Queen," climaxed the bill. She proved herself queen in more than name, for the restless ladies who would put on their wraps and

leave their seats were peremptorily ordered to sit down, much to the amusement of even the ladies thus commanded. "I've waited three hours to come out to see you," said Miss Cline, "and now you've got to listen to me. There's something good coming." Her songs verified this statement. The greatest applause greeted her song of reminiscences, "There's None of Them's Got Anything on Me," in which Miss Cline brought back to mind the players of the "good old days," at Miner's on the Bowery and Harrigan and Hart's. Tom Nawn, another old timer, joined her at the close of her act and waltzed with her to the tune of "Every Little Movement." "Throw Him Down, McCloskey," was called for, but Miss Cline did not oblige.

Lotta and Julia Arthur, each of whom had sent a check for \$100, came on from Boston to attend. Mrs. John Mackey also paid \$100 for a box, and Mrs. Henry B. Harris, in the words of Amelia Bingham, paid \$100 for the privilege of sitting in her own box (Henry B. Harris donated the use of his theatre). From the sale of programmes, boutonnieres, cigarettes and candy a neat little sum must have been realized, for the young ladies worked hard. The entire receipts have not yet been made up, but ought to total about \$2,000.

The officers of the league, elected May 8, are:

President, Amelia Bingham; Vice-Presidents, Maida Craigen, Mrs. Sol Smith, Rosa Rand, Mrs. Susanne West-



Bangs, N. Y.
EMILY ANN WELLMAN
Leading Lady with Louis Mann

ford, Mrs. Corse Payton, and Berenice Yerance; Mrs. Ida Wells, Recording Secretary; Frances Sorelle, Corresponding Secretary, and Lizzie Rechelle, Treasurer.

The committees on the benefit were:

Programme Committee.—Bijou Fernandes, chairman; Ada Lewis, Grace Flikins, Valen Hilton, Mabel Freyyear, Esther Lyon, Harriet Worthington, Elizabeth Ennis, Norma Winslow, Belle Dante, Vida Steele, and Kathleen MacDonnell.

Floral Committee.—Catherine Carter, Eleanor Flowers, Betty Murdoch, Grace Calve, Rue Browne, Edna Porter, Florence Rookh, Myrtle Wellington.

Confectionery Committee.—Alice Brown, chairman; Mrs. Sol Smith, Lillian Shirley MacCulloch, Harriett Davis, Elma Smith, Nan Seawall, Mrs. V. Spader, Mrs. Florence Hayes, and Berenice Yerance.

CHAMBER MUSIC BY PLECTRUM SOCIETY.

On the evening of May 9, the Plectrum Society, under the direction of Valentine Abt, gave a concert in the Carnegie Chamber Music Hall. Mandolins, mandocellos, guitars and a harp make up an orchestra which obviously is well adapted to the lighter forms of musical composition. With this qualification in mind, the programme was well chosen. Although the orchestra perhaps lacked massiveness for the Pilgrim Chorus, it had plenty of vivacity for the Rigoletto Fantasie and sweetness for Mendelssohn's Consolation. Bohm's La Zingara, Brahms' Hungarian Dance, and Abt's Fantasia are probably the most characteristic form for such an organization. Although Mr. Abt's conducting was at times too audible, he inspired his musicians with spirit and kept them well in hand. Emma K. Dennison, the soloist, has a light soprano voice of pleasing quality, and she uses it with more than ordinary taste. Mrs. Allen Woods, the harpist, was warmly applauded, particularly for Massenet's Elegie. Herbert Drucklieb, the mandocellist, had to repeat Wagner's Evening Star for his enthusiastic audience.

THE LAMBS GAMBOLE.

Favorite Players Amuse Their Fair Friends at the New Theatre.

The annual gambol for the ladies was held by the Lambs at the New Theatre on May 12. Needless to say, the audience filled every seat with themselves, and filled the rest of the auditorium with their enthusiasm. A long and varied programme was provided, under the management of Joseph Brooks, and each was warmly applauded, from the Schneegiocken Overture, by Gustave Kerker, to the end.

Joseph Grismer welcomed the ladies in a felicitous speech. The Kaiser Quartette, consisting of Max and Theodore Bendix, Gustav Saenger, and Alfred Seligman, gave a little sketch introducing the German national anthem in varied arrangements. Frank Reicher, as the librarian, did an excellent bit of acting. Following the quartette, De Wolf Hopper exhibited pictures of club members in their Lambkin days, accompanying each infantile picture with illuminative remarks. Eddie Foy sang two songs, specially composed, to the gratification of his admirers.

A highly amusing sketch, called *After the Performance*, was played by Fritz Williams, Jack Devereaux, Sam Forrest, and Tom Wise. It showed the varying points of view of the manager and the friend after the opening night. George V. Hobart arranged a symbolical story, called *Everywife*, for the following cast: Willis P. Sweatnam, Donald Brian, Cyril Scott, William Harrigan, William Burress, William L. Abingdon, William J. Kelly, F. Newton Lindo, Douglass Fairbanks, Jefferson De Angelis, Frederick Perry, Ernest Truex, Jack Devereaux, and Cyril Jay. The stage manager was Sam Forrest. Of course, *Everywife* is a travesty on *Everywoman*, but whether it is serious or comic it is hard to say. Much of it the audience was willing to take seriously, although the men in the feminine roles upset the gravity of the situations. Willis Sweatnam's prologues were quite the most delightful thing about it, and that is saying a great deal.

After an intermission which permitted an exchange of amenities in the promenades, *The Great Suggestion* was played by Earle Browne, Hale Hamilton, Sam H. Harris, William Collier, De Wolf Hopper, Fred Nible, and Steve McElroy, under the direction of Sam Forrest. It is a satire on telepathic plays. *The Unwelcome Guest*, a baby grand opera by Arthur Weld and W. H. Denny, and sung by John McCloskey, George J. Mac Farlane, and Alfred Kappler, followed. Donald Brian and J. Fred Zimmerman, Jr., did a song and dance specialty arranged by Frank J. McIntyre and conducted by Silvio Hein. *Honor Among Thieves*, by Scott Welch and Frank Craven, is a stirring character sketch. It was played by Edward Ellis, Winchell Smith, Frank Craven, and John L. Golden. Joe Weber and Lew Fields then met in amity to renew their vaudeville youth as *The Deutscher Pair*. The closing number was *The Telephone Belles*, written by Clay M. Greene and Raymond Hubbell, conducted by Arthur Weld, and staged by Frank Smithson. In the cast were Alfred Kappler, Fred Zimmerman, Jr., Stanley Murphy, Herbert Cortell, John Park, Frank Lalor, Phil Ryley, Fritz Williams, Thomas W. Ross, William Harrigan, Jack Devereaux, Harry Redding, and Lawrence Wheat. It closed the gambol in hilarious style.

As the price of tickets had been elevated, and as the house was filled from orchestra to ceiling, the Lambs netted an appreciable profit for the building fund. About \$12,000 was the estimated amount.

A FORTHCOMING MYSTERY PLAY.

The Martyrdom of St. Sebastian, which will soon be produced at the Chatelet Theatre in Paris, has attracted the public to such an extent that the opening night will mean an expenditure of \$18,000 for seats. The mystery play capable of rousing this enthusiasm is the work of Gabrielle d'Annunzio, with music by Claude Debussy. It narrates the conversion and martyrdom of St. Sebastian, introducing various characters that act as foils to the hero. The author has adhered to old forms of French versification, such as the vilanelle and the rondel, besides using a vocabulary with an archaic sound.

AMATEUR NOTES

The Cecilian Choral Club, of Louisville, Ky., sang *Althea*, a three-act comic opera, at Macauley's Theatre on May 8. In the cast were Thomas C. Barr, Louise Forst, J. J. Flynn, David Maloney, Adelaide Hoerts, William Imonde, T. S. Evans, D. J. Gleeson, Thornton Flynn, Edward Wolf, Joseph Hund, and Ray Flanagan. The ballet leader, Helen Shafer, was assisted by Margaret Ryan, Loretta Burke, Margaret Evans, Mary Eberhard, Nettie Brusselback, Madeline Schleicher, Loretta Fitzgibbons, Gertrude Finnegan, Euphemia Brusselback, Dollie Appling, Josephine Byrne, and Sue Ryan.

The Barnard Literary Society gave *The Leading Road to Donegal* and *The Resurrection of Dinn O'Dowd*, by Seumas MacManus, in the Brinckerhoff Theatre on May 8. The author was present at the afternoon performance. Honors fell to Miss O. C. Isbell as Dinn.



Byron, N. Y.

THE GREAT LAFAYETTE

In his production called "The Lion's Bride"

THE GREAT LAFAYETTE FATALLY BURNED.

The Empire Music Hall, Edinburgh, Scotland, was burned on the evening of May 9, involving the loss of several lives. Eight bodies have been recovered, among them the Great Lafayette, Alice Dale, Joe Coster, James Baines, and John Whalen. Lafayette had been performing when the fire broke out, and escaped from the building. He returned to rescue the members of his troupe and his trained animals, but without success. Miss Dale was the Teddy Bear Midget; the other three were musicians. The Great Lafayette legally adopted that name in 1905 in New York. His name originally was Sigmund Neuberger before he left his home in Germany. His lion, his horse and his dog were his dearest friends, being emblazoned on the front of his London residence.

He was born in Munich, Bavaria, in 1873, the son of an American citizen. He traveled in America with his own company for several years, his most important production being *The Lion's Bride*, in which he made use of animals. He then became a vaudeville headliner. His productions were scenically elaborate. He was a comedian and an illusionist, his act consisting of imitations, illusions and trained animals. He went to England about four years ago.

He was one of the foremost and most versatile performers before the public. He was the first to put on a travesty on the oddities of John Philip Souza, and he also originated the idea of burlesquing Ching Ling Foo. These two impersonations added greatly to his fame, especially the latter, as his performance was almost as remarkable as that of the great Chinaman. Lafayette never spared expense in putting on his act. He carried his own scenery, painted by himself, and several trained assistants to help him in his work. He even employed a Chinese musician, who played weird music on an Oriental clarinet while the tricks were being performed. Many stories are told of his eccentricities, most of them connected with his love for his animals. His dog, Beauty, died of apoplexy on May 4 and had not been buried at the time of the fire. When Lafayette paid \$300 for a grave in Piers Hill Cemetery, Edinburgh, and ordered a marble tomb to cost \$500 and to be inscribed with the dog's name, the authorities objected and Lafayette replied: "The vault is for my ashes and my dog will be buried with me." The remaining members of his company gave the dog an elaborate burial, such as their master would have desired.

What was supposed to be Lafayette's remains were cremated at Glasgow May 12, but the discovery of the real Lafayette's body in the ruins would indicate that the body cremated was that of his double, Rich-

ards, who appeared in the illusionist's act. Lafayette's body was in a good state of preservation and his features were easily recognized. The identification was made complete by the rings on his fingers. His body was taken to Glasgow for cremation and was brought back to Edinburgh for burial on Sunday, May 14.

THE MAYOR VETOES THE BILL.

As Mayor Gaynor appeared inclined to veto the Sullivan bill, recently introduced in the Legislature, which provides an amendment to the Greater New York charter allowing the courts to review the Police Commissioner's refusal to grant licenses to theatres. Marc Klaw, Henry B. Harris, Joseph Brooks, Frank McKee, and David Gerber attended the hearing on the

bill last Wednesday, with the intention of showing the Mayor that the present regulation vests too much arbitrary power in the hands of the Commissioner.

The Mayor vetoed the bill on Thursday, with this memorandum:

"There is really no necessity for this bill to prevent injustice. If the Police Commissioner does not do what is right and fairly liberal, the Mayor can always be appealed to. On the hearing those who appeared in favor of this bill were unable to cite any case in which injustice had been done in any way of refusing or revoking licenses to theatres."

"It is necessary that the authorities be able to deal with the matter without delay. To allow a certiorari would be to introduce long-drawn-out legal procedure, with stays and appeals. The present system has worked without injustice, and will no doubt continue to work without injustice."

"The less the courts have to do with civil administration the better. I think that is proved by experience."

A DEBUT AND AN EXIT.

After having been stamped with approval by David Belasco for six seasons, J. Davis Pendleton was summarily dismissed by Al. Trabern from the stock company in Nashville, Tenn. In what capacity Mr. Pendleton served Mr. Belasco accounts do not state, but one performance of *The Man of Mystery* was enough to convince Mr. Trabern that even six years had not made the actor an ideal detective. Mr. Pendleton sued for breach of contract, but Squire Weakley, before whom the case was tried, gave the decision to the defendant. During the trial Editha Ketchum and Tom Burrough had to act a thrilling scene from the play to let Squire Weakley judge for himself of the efficiency of the plaintiff.

THEATRE BUILDING CODE.

The Building Committee of the Board of Aldermen held a public hearing on the proposed amendments to the building code on May 12. The proposed changes will require that theatres be equipped with steel curtains to be lowered in case of fire; they will permit offices to be built above fireproof auditoriums, and they will dispense with ten-foot courts at the rear of theatres. Marc Klaw, Alf. Hayman, and H. B. Herts appeared in opposition to the scheme. Mr. Klaw does not feel that the additional rent accruing to owners by building offices above theatres will enhance the value of the auditorium to the lessee. He mentioned asbestos as a substitute just as good as steel for the fire curtain. Ampler exits and fire escapes are to make the rear court unnecessary.



LOUISE LE BARON

Prima Donna soprano of the Aborn Grand Opera Company



ETHEL LEVEY

OF NEW YORK AND PARIS

THOSE WHO KNOW Ethel Levey only from her work on the stage have to modify their estimate of her when they meet her at closer range, for the footlights curiously augment and diminish her private personality into a dual individuality with curious points of resemblance and difference. Theatrical trappings rarely work more marked alterations. Miss Levey realizes this herself.

"I lose on the stage," she remarked. "An actress doesn't have to be told that; she can see it with her own eyes, even if there were not plenty of witnesses to assure her of it. My little girl tells me that I look like a real Indian, with my war paint on." Miss Levey discussed the subject calmly and seriously and in a third personal tone. In no other profession is it so urgently necessary to be able to regard oneself dispassionately and to cultivate the gift of seeing oneself as others see us, because the success of an actress depends so largely on what others think of her at first glance.

"First impressions count such a lot," continued Miss Levey, "because you never really forget them, although you may decide to change them. When you have altered your opinion of a person you never feel absolutely sure that you may not have to alter it again. When your second impression simply confirms the first, a seismic disturbance won't upset it.

"That's where an actress with large features has the advantage, no matter whether she is handsome or ugly. A fine featured face behind the footlights will look weak unless the make-up is put on exaggeratedly, and then the fine face looks sharp—a hatchet effect. The large face is the best canvas to work on for long distance views."

Miss Levey pointed to herself as an example of the small canvas. Undoubtedly her dictum does not entirely lack truth, for even her dark eyes reflect a gentler light and her manner is not so assertive when she moves about her apartment as when she has the stage for a field of action. All of this is doubtless aided by her fashion of drawing her hair down across her temples and adding a black bandeau like a dusky coronet.

"Ah, Charles! Charles, ici!"

Miss Levey leaned forward to snap her fingers to an animated brown puff ball that had rolled into the room. Charles looked rather like a large Angora mouse whose hair has been done up in crimp papers over night, but his status was more accurately explained by his mistress. "A Belgian spaniel that we picked up in Brussels for my little girl. King Charles is his name." The King had an equally royal pedigree, which need not be recounted here.

"Asseyez vous," commanded his mistress, and King Charles, with as much deference as other monarchs have shown the feminine voice, sat up with palpitating alacrity. "C'est ça." Content with the approval expressed, he proceeded to nibble at the jewels in the rings on Miss Levey's hand, possibly under the impression that they were green apples or robin's eggs, an assumption which their size rendered almost pardonable. Having attended to his duties as host, King Charles skittered nimbly away.

"Although my work at the Folies Bergere is interesting in a way, it is not what I wanted," continued Miss Levey frankly. "I should prefer a play—something with a what-for to it. Here I just come on and sing a song or chatter a little and exit without any particular reason except that it is time to give some one else a chance. I have done so much of that lately that a change would be rather more welcome than the flowers that bloom in the Spring. In Paris it was practically all revue work—like the Ziegfeld Follies over here."

"By the way, I picked up the paper the other day and read about some American woman who was the first to sing in French in the very theatre that I opened. Guirly's son wrote my piece for me, a peculiar, mythological affair, in which I played the part of the wind. I couldn't tell you exactly what it was



ETHEL LEVEY

about, but the characters were all imaginary." Although Miss Levey was rather hazy about the details of the allegory, she was certain enough of her share in it to resent the unwarranted claims of her successor on the stage of her own earlier success.

Possibly the Parisian public has come to regard Miss Levey as their own by right of prolonged residence. Certainly Miss Levey has assimilated enough of the Parisian atmosphere to look no longer distinctively American. If not her trimly tailored dark suit, with its fine white lines, at least her white waist, with its lace applique pointed toward trans-Atlantic modes, and bracelets on the ankles are a rarity in the society of even such aspiring American communities as Kansas City.

Miss Levey's local as well as her sartorial patriotism has undergone a change since she last watched Sandy Hook sink into the world of restless water. Which is cause, and which is effect, who shall say? "Paris is the only city in the world. I love and adore Paris." Her emphatic tone annihilated all doubt of her statement.

"France is the place for me to live in, on account of the climate. I hadn't been playing a week over here before I caught such a cold that I simply couldn't sing a note. I am not over it yet, and I don't suppose I shall recover until I leave America. In Paris there is never any strain about the work: life goes so much easier, with no matinee and no Sunday performance. Outside of Paris I did only my music hall turn. Here the actual labor of the extra performances isn't so tiring as the knowledge hanging over you of what you've got ahead of you."

"So far as scenic beauty is concerned, California is the garden spot of the world. I was born in San Francisco, and I'd like nothing better than to live there, if it weren't for hay fever. Who wants to go around sneezing and weeping just for the sake of living in paradise? Not I. Consequently, back I go to Paris—that's near enough to paradise for all practical purposes—as soon as my engagement is ended at the Folies Bergere."

Miss Levey paused in surprise to watch the maid who appeared on the scene.

"What are you going to do with that flat-iron,

Mary?" she inquired. Mary explained nervously.

"What are you going to iron?"

Mary replied vaguely, with evident embarrassment.

"But not in the sitting-room," exclaimed Miss Levey. As Mary seemed inclined to offer further argumentative data, she continued, "Oh, yes. There's enough light in the other room." So Mary and her flat-iron were eliminated from the interview, and Miss Levey turned with a fleeting expression of whimsical martyrdom.

Thinking, perhaps, of what had just occurred, she said, "I am tired of work. I want to settle down in my own home with my own family. After all, what does the stage give a woman? Not much. You work yourself sick and worry yourself to death over all sorts of trivial details that are largely a matter of luck. After you have had dinner, to think of going back on the stage in the evening is all very bright and lovely for beginners, but it gets pretty monotonous after you have been at it a while."

"In the Autumn I expect to be married—to M. Crepin. We shall live in France, and that I hope will be the last of the stage for me. Why marry, if I must keep on working? That is the way I look at it. Let the man support his wife. The trouble is, I suppose, that the stage spoils a woman by giving her the means for living in luxury. Accustomed to all this, she is unwilling to go without various little pleasures which a man cannot supply unless he is wealthy. She will be better off, I believe, to content herself with less and to stay away from the stage. I hope never to return to the stage, for I like home better."

"Yet there are plenty of women along in years who prefer to stick to their work. What pleasure can there be? What do they get from it that compensates for the home they miss? I confess I can't see."

Miss Levey's interrogations were interrupted by the telephone bell, another element in domestic felicity. This business soon disposed of, she returned to the matter under discussion.

"Another great objection to the continental stage is the social position of the actress. No decent people will receive an actress in their homes. It makes no difference from what aristocratic family a girl may come; let her step on the stage, and she is socially doomed. Consequently the European stage, outside of England, is largely filled with women whose companionship is a questionable pleasure and not even a questionable honor. An approved alliance between the stage and aristocracy is an unheard of event. Europeans have no idea that a woman can lead a decent life and have her own family if she is on the stage—and consequently most of them don't."

"All that is different in England, where the stage is respected and actors are received even in the society of the Court. My memories of my appearance in London and under English management are the pleasantest in my whole career. Nowhere, in Dresden, Berlin, Paris, have I been treated with such complete cordiality and thoughtfulness as in London. Mr. Moul, my present manager, has been the very soul of consideration."

Mr. Moul may regret to hear that the telephone cut short the eulogy that Miss Levey had begun to pronounce. "This is the way it keeps up, morning, noon and night," said she, seizing the receiver. The distressing part of the interruption is that it was a false alarm; central had merely been amusing himself by trying the bell.

"English critics are fairer than the American," said Miss Levey after a few concise suggestions to the telephone operator. "Over here, if a man discovers his dinner costs him more at the Folies Bergere than he expects, he proceeds to find fault with the whole programme. New York critics have been uniformly kind to me, but they always come with a show-me air, ready to condemn you, no matter what you have previously shown yourself competent to do."

(Continued on page 11.)

PERSONAL



EDITH BROWNING

AT OTHER PLAYHOUSES.

LYCEUM.—The last two weeks of Mrs. Fiske's engagement in *Mrs. Bumpstead-Leigh* at the Lyceum Theatre began on Monday. The successful run of Mr. Smith's comedy must close at that time, owing to contracts for Mrs. Fiske's visit to California in this play, which will immediately follow. The fiftieth performance of *Mrs. Bumpstead Leigh* in this city occurred on Tuesday evening.

WEST END.—*The Liars* was presented at the West End last week by the Robert T. Haines Stock company, Beatrice Morgan not being in the cast. Mr. Haines as Colonel Deering gave an excellent performance. Ethelbert Hale as Gilbert Nepean, Sydney Greenstreet as Archibald Coke, and Franklyn Jones as the waiter, did good work. Robert Cain as Falkner gave a splendid performance, which stood out notably. Marie Nordstrom as Lady Jessica was attractive and convincing in her acting and well received by the audience. Josephine Brown as Dolly Coke was also worthy of the recognition she received. A number of new names appeared in the cast, among them Lucia Moore, who played Beatrice Ebernoe. Others in the cast were Bennett Southard, George Gaston, H. C. Simone, George H. Shelton, N. Fontaine, Alice Gale, and Jane Page. This week, *Strongheart*.

THALIA.—In the midst of their countrymen, Sig. Sarnella's Comic Opera company, of Palermo, began a limited engagement at the Thalia Theatre Monday, May 15, under the management of Mindlin Bros. On Monday, Tuesday and Wednesday nights, *I Saltimbanchi* will be given, and during the rest of the week, including Saturday matinee, *Boccaccio* will be the bill.

BERKELEY LYCEUM.—On June 5 Constance Crawley and company will open a week's engagement at the Berkeley Lyceum in Edmond Rostand's *Les Romanesques*, translated into English and called *The Romancers*. The production is to be made under the direction of Frank Lea Short and the American Dramatic Guild. During the Summer Miss Crawley will play in the open air at various clubs and societies.

CASINO.—Louise Gunning and *The Balkan Princess* closed Saturday night at the Casino, in order that the members of the company who have been drafted for *Pinafore* may rehearse. The house will be dark till May 29, when William A. Brady and the Shuberts will present their all-star production of *Pinafore* here.

COMEDY.—William Collier will end his season in *The Dictator* at the Comedy Theatre May 20 and the house will be dark for the Summer. Mr. Collier, it is announced, will open the house again early in the Fall for a few weeks of *I'll Be Hanged If I Do*.

DALY'S.—Robert Mantell closed his season in Shakespearean repertoire Saturday night and Daly's will be dark for the Summer.

GLOBE.—Nora Bayes and Jack Norworth will close their New York engagement in *Little Miss Fix-It* on Saturday evening, May 20, and the following Monday will open for a Summer run at the Chicago Opera House, Chicago. Sarah Bernhardt will return to the Globe at the close of her tour for a short farewell engagement. Till then, late in June, the house is dark.

HIPPODROME.—The Hippodrome closed Saturday night. During the Summer the tank will be remodeled and the house thoroughly overhauled. It will open again in early August with three new spectacles.

HUDSON.—Blanche Bates in *Nobody's Widow* closes May 20.

JARDIN DE PARIS.—The opening of the Jardin de Paris, in other words the New York Roof, is announced for June 5, with *The Folies of 1911*.

KNICKERBOCKER.—Ralph Herz and Dr. De Luxe closed at the Knickerbocker Saturday night and the house is dark for the Summer.

LIBERTY.—Christie MacDonald and *The Spring Maid* closed the *Liberty* for the Summer on May 10, to reopen the same house early in the Fall.

LYRIC.—The all-star revival of *Lights o' London* has only the remainder of this week and next week left of its four weeks' engagement. The production closes May 27, after which the *Lyric* will be dark for the Summer.

WALLACK'S.—Mabel Hite in *A Certain Party* closed Saturday night and the house is closed for the Summer.

GRAND OPERA HOUSE.—Corse Payton has selected Mrs. Leslie Carter's famous success, *Zaza*, as the attraction for the second week at the Grand Opera House. The title-role is played by Minna Phillips, who has several times before played the part. During the action of the play, Miss Phillips is displaying a wardrobe which includes several imported creations. Claude Payton is Dufrene, and Stage Director Lee Sterrett plays Mount-Pombla. William A. Mortimer has been cast for the part of Cascart, the singing partner, and Mrs. Charlotte Wade-Daniels plays Aunt Rosa. All of the other members of the company, including George Storrs Fisher, Joseph W. Girard, Clifford C. Stork, Charles Greer, Richard Vanderbilt, and Everett Murray have good parts. Frank Callahan has arranged a special musical programme for the lobby concerts, which include selections from several well-known composers.

ACADEMY OF MUSIC.—*The Man of the Hour* was



With Chauncey Olcott

presented last week by the Academy of Music Stock company. The audience, though not as large as usual, showed its appreciation by vigorous applause, often interrupting the lines. Theodore Friesen, John T. Dwyer, Harry Huguenot, William E. Evans, and Julian Moa were all up to their usual standard, as were also Priscilla Knowles, Anna Hollinger, and Kate Blanke. There were two notable additions to the cast, Charles H. Riegel as Richard Horigan, who gave a very forceful portrayal of this character, and some one programmed as Morris McHugh, though Mr. McHugh did not appear, who rendered James Phelan in a manner so true to this type of a good natured Irish-American politician that one lost sight of the fact that he was acting. Next week, *The Great Divide*.

MANHATTAN.—The season at the Manhattan Opera House closed Saturday night, May 18. Madame X was the last attraction of the season. The place will open in the early Fall with the same policy of offering recent Broadway successes at popular prices.

MAXINE ELLIOTT'S.—*The Deep Purple* will close Saturday night, May 20, and at the same time the house will close its season.

WINTER GARDEN.—The *Folies-Be-Jollies*, a burlesque of the *Folies Bergere*, will open at the Winter Garden in two weeks. The book has been written by Edgar Smith. It is said that everything connected with the *Folies Bergere*, including the waiters, will appear in the travesty. Ray Cox has left the company and is at Hammerstein's this week.

ETHEL LEVEY OF NEW YORK AND PARIS

(Continued from page 10.)

"When I first went to London I really was a terrific success. My engagement of two weeks lengthened into four months, and some of my notices were ridiculous in their praise. On my second trip I did not have good material. Now in New York I should have been dismissed as no good, but in London the critics discriminated between my work and my material. They were particularly kind to me, although they did not praise the things I had to do."

"As dinner was waiting, it would have been cruelty to prolong the interview. Besides, Miss Levy had pretty well shown the externals of her character. Her education is complete; she has learned about all that contact with the theatrical profession teaches. Without losing interest in the trivial details of existence, she is tired of its futilities and is ready for a change. It is to be hoped that her quest is successful."

CHAUNCEY L. PARSONS.

AMATEUR NOTES.

The Guild of Play Children, under the auspices of the Parks and Playground Association, gave a series of games and dances, directed by Madeline L. Stevens, on the Waldorf-Astoria roof, on May 8. The principal feature of the entertainment was a fairy play, *Father January and His Brothers*, an adaptation of an old German tale.

The Eastern High School, Washington, presented *The Twig of Thorn*, an Irish fairy play, on May 8. In the cast were Mabel Burch, Mabel Blanchard, Dorothy Lantz, Carolyn Guy, Stanley Smith, William Schwartz, May White, Mabelle Ewing, Mary Newcombe, Florence Kubel, William R. Frost, and Philip Baldwin.



ARUNAH S. A. BRADY as Pavlova
REESE CASSARD as Mordkin

THE PAINT AND POWDER CLUB.
Baltimore's Famous Organization of Amateur
Players and Its Latest Production.

The Paint and Powder Club, Baltimore's famous organization of amateur actors, was organized in the Autumn of 1893 through the efforts of several of the prominent young society men of that city.

Its first production was an original comic opera



CHARLES G. KERR
as Alonso de Quintanilla



JOSEPH W. SWIKERT
as King Ferdinand



CHARLES ANDREW McCANN
as Queen Isabella

called *Mustapha*, by A. Baldwin Sloan, one of the charter members. It was given at Ford's Grand Opera House, Baltimore, in February, 1894, for the benefit of the Children's Country Home. This production was so successful that it was decided to take the club *en tour*, and performances were given in Washington and Richmond.

The club was now duly incorporated, and the governors, desiring to bring out local talent, offered a prize for the best opera suitable for its production. No such work being locally forthcoming, a work entitled *Joan of Arc*, by Guy Wetmore Carryl of the Columbian College Dramatic Club, was taken and produced for the benefit of the Woman's Industrial Exchange. Two performances were given at Ford's on Feb. 10 and 20, 1895, and the club played Harrisburg and Philadelphia, the audience at Harrisburg being the largest ever gathered at the Opera House in that city.

The third season the club played *Bluff King Hal*, the work of Charles E. Ford, the Hospital for Crippled and Deformed Children, the Poe Memorial Fund, the Hebrew Charities, and the Fifth Regiment Armory Fund and athletic clubs benefiting. Philadelphia also saw this production.

After these three successful years, the Board of Governors and active members of the club found they could not give their time to charitable work, and it was not until the Summer of 1906 that another production was attempted. The governors of the Baltimore Athletic Club gave their gymnasium for rehearsals, and the Paint and Powder Club again was enabled to assist charity. An original opera entitled *The Brigand's Trust*, by Arthur L. Robb, with music by



J. HYLAND KUHNS
as Infanta Catalina



Photographs on this page by Holmes and Bishop, Baltimore.

THE PAINT AND POWDER CLUB
Mount Vernon Place, Baltimore. Six daily hints from Paris, debutantes and Baltimore clubmen

Louis H. Fisher, Jr., was presented at Albaugh's Lyceum Theatre for five performances. The Hospital for Crippled Children, the Hospital for Consumptives, the Maccabean Settlement House, the Baltimore Athletic Club, and the Paint and Powder Club benefited from these representations.

For the season of 1907 The Don of Derya, a comic opera by Mr. Robb, with music by Mr. Fisher, was produced, several charities getting the receipts. In 1908 the club presented an original opera, Conquering Cupid, by Hugh J. Jewett, music by L. H. Fisher, Jr., for various charities. The financial depression in 1909 led the club to decide on an interval of inactivity, but during the season of 1910 the club produced The Belle of New York, enabling the governors to distribute about \$5,000 among local charities.

This year the production of a modernized version of 1492 has been one of the most notable of the club's career, and the pictures carried in THE MINNOW in conjunction with this article are illustrative of the club's effort in this comic opera. The performances were given Easter week—April 17-22—at Albaugh's Theatre, Baltimore, with this cast:

Christopher Columbus Charles D. Murray
Ferdinand of Aragon, King of Spain Joseph W. Swikert
Alonso de Quantanilla, the Royal Treasurer Charles G. Kerr

Don Juan, the King's son, aged four Frank Harmsen
Captain Martin Pinzon G. Raymond Eisenbauer
Don Pedro Margarite Elmer G. Perkins
(Conspirators of the old-fashioned type.)
Charles VIII., King of France Rowland G. West
Lord Baltimore H. L. Hundle
The Royal Heralds (First Herald Charles H. Edmonston
Second Herald Charles M. May
Felix, a policeman Harry F. Klinefelter
Bob, a newsboy Lloyd Unduch
Frumps, a messenger boy N. Gist Lamdin



PAINT AND POWDER CLUB BALLET

Pages	Terbury Hooper Murray Waters Clarence Miles Tleton Mudge
	Belt, L. Innes Correll, Harry M. Campbell, Frances E. Yewell, Robert F. Dew, Edgar Heaver, Sydney D. Dyer, C. H. Gerbig, William D. Platt, Jr., Linton B. Arnold, C. A. Pritchett, J. Custis Handy, Howard L. Hill, Stuart S. Whitmarsh, Howard McCay Morgan, Frank Dancey, Jr.
	Spanish Nobles: Willard E. Leland, W. Baker White, John Bosley, A. Patterson Pendleton, W. Henry Thompson, Emmet W. White, Clyde B. Matthews, Ralph Hudgings, George R. Gathier, Jr., Ivan Nock, C. Harry Ruhl, F. L. LaMotte, J. Fielding Murray, Robert A. Garland.
	Newsboys: C. Harry Ruhl, Lloyd Unduch, Miltenberger N. Smull, Charles F. Lustnauer, Harry W. Jenkins, Wilmer N. Wagner, R. Ridgely Fisher, W. Guy Dulany.
	Nursery Maids: C. A. Pritchett, Linton B. Arnold, C. H. Gerbig, J. Custis Handy, Stuart Whitmarsh, Sydney D. Dyer, Frank Dancey, Jr., William D. Platt, Jr.

Six Baltimore Debutantes: Sisay St. Paul, Leonore Calvert, Minnie Monument, Phyllis Peabody, Dolly Madison, Schiltzy Brewer, Frances E. Yewell, Harry D. Belt, Harry M. Campbell, L. Innes Correll, Robert F. Dew, Howard L. Hill.

Spanish Ballet: Dr. Harry Lyman Whittle, W. Guy Dulany, R. Ridgely Fisher, C. F. Lustnauer, Wilmer Wagner, Miltenberger N. Smull, Lloyd Unduch, Harry W. Jenkins.

Shepherdesses: Dr. Harry Lyman Whittle, W. Guy Dulany, R. Ridgely Fisher, Charles F. Lustnauer, Wilmer N. Wagner, Miltenberger N. Smull.

The executive staff for the Paint and Powder Club:

Charles G. Kerr, President; Henry May Gittings, Vice-President; Vivian C. Leftwich, Secretary; Rowland C. West, Assistant Secretary; Hopper Emory, Treasurer; Francis Lawton, Jr., Business-Manager; Rose Cassard, Club Manager; Charles Andrew McCann, Costume Manager; Vivian C. Leftwich, Property Manager; Evelyn A. Harrison, Programme Manager; Robert Garland, Press Agent.

The officers of the club are:

Charles G. Kerr, President; Henry May Gittings, Vice-President; Vivian C. Leftwich, Secretary; Rowland C. West, Assistant Secretary; Francis Lawton, Jr., Business-Manager; Board of Governors: Charles G. Kerr, Henry May Gittings, Hopper Emory, Rose Cassard, J. F. Peck Polk, Gustavus Ober, Jr., Edwin B. Smith, William T. Lucas, Jr., Vivian C. Leftwich, Rowland C. West, Francis Lawton, Charles Andrew McCann, Evelyn A. Harrison, T. Robert Jenkins, George W. Knapp, Jr.

Much of the technical success of the club's work of late has been due to W. F. Rochester, who has coached the young men and directed the details of the productions.

The receipts for the five performances in Baltimore were about \$12,000, and for one performance in Washington, \$1,000. The beneficiaries were the Country Home for Children, the Junior League of the National Junior Republic, the Children's Hospital School, and the Daughters of the Confederacy.



RICHARD BENNETT

THE STAGE BIRTHDAY CALENDAR

MAY 17

Ellis Jeffreys, the English actress, well known to theatregoers in this country, who has had a busy London season, appearing first with Sir Charles Wyndham in revivals of The Case of Rebellious Susan and The Liars, then in Is Matrimony a Failure? next in Loaves and Fishes, and finally with Cyril Maude in a revival of Cousin Kate, in which she originated the title-role in the original production June 18, 1903, at the Haymarket Theatre.

H. Reeves-Smith, who has just concluded his season with Margaret Anglin in Green Stockings, previous to which he was with Ethel Barrymore in Mid-Channel.

Conway Tearle, son of Osmond Tearle and Minnie Conway, lately with Billie Burke in Susanne, and recalled hereabouts for his work in Abigail, Mrs. Lefingwell's Boots, The Toast of the Town, A Marriage of Reason, The Evangelist, Ben-Hur, The Sins of Society, Cameo Kirby, and Mid-Channel.

Marguerite St. John, pleasantly recalled for her work in the original production of The Lion and the Mouse and more recently with William H. Crane in Father and the Boys and Henrietta Crosman in Sham.

Bertram Marburgh, who has been seen this season in Bright Eyes, with Dustin Farnum in The Squaw Man, and Maude Adams in Chantecler.

Maurice Sloan, a young Philadelphian, graduate of the class of 1909 of the American Academy of Dramatic Arts, and who has been playing the past two seasons in Arsene Lupin.

Agnes Sorma, who ranks second to none among Germany's women players, and who played a short season here at the Irving Place Theatre, in April, 1897, her chief offerings being A Doll's House and The Sunken Bell.

Henry Vogel, inimitable in The Melting Pot and more recently in The Little Damozel.

Frank Gheen, late with Rose Stahl in The Chorus Lady.

MAY 18

Norma Mitchell, lately seen on tour in Seven Days.

Francis M. Verdi, who has appeared under the Frohman banner in Israel, Decorating Clementine, and The Foolish Virgin.

Dan Moyles, this season on tour in A Stubborn Cinderella, his most recent appearance on Broadway being with Valeska Surratt in The Girl with the Whooping Cough.

MAY 19

Madame Nellie Melba, world-famous grand opera singer, who made her debut in America at the Metropolitan Opera House Dec. 4, 1898, singing Lucia. She has been a conspicuous figure in operatic affairs in this country ever since, frequently appearing upon the concert stage, and she was an enormous drawing card at the Manhattan Opera House when opera held forth there.

R. Peyton Carter, of the Maude Adams alumnus, having appeared with that actress in The Little Minister for three consecutive years, in Romeo and Juliet, L'Aiglon, Quality Street, What Every Woman Knows, Joan of Arc, As You Like It, and Chantecler.

Ethel Wright, recently seen in Thomas Dixon's play, The Sins of the Father, having appeared in New York in Via Wireless and with the Proctor Stock.

MAY 20

Pauline Chase, who has been touring the English provinces in Peter Pan, her seventh season in this play. Recently here in Our Miss Gibbs, it is not likely that she will soon reappear in this country.

John Arthur, who created the role of the Japanese servant in Paid in Full, in which he was most excellent, and who divided this season between A Gentleman from Mississippi and Seven Days.

Thalberg Corbett, prominent in London theatricals, lately seen with Sir Charles Wyndham in a revival of The Liars, playing Edward Faulkner, which he created in the original production. As leading man with Madame Modjeska and Olga Nethersole, he has appeared in America, only then he was billed as "T. B. Thalberg."

Dorothea Baird, who, with her husband, H. B. Irving, has lately concluded a successful London season in The Princess Clementina.

MAY 21

Richard Bennett, whose recent stage record has been one success after another. Only recall the past eight years in his career and you will find Imprudence, The Best of Friends, The Other Girl, Man and Superman, The Lion and the Mouse, The Hypocrites, Twenty Days in the Shade, Diana of Dobson's, What Every Woman Knows, The Brass Bottle, and nowadays in The Deep Purple. All of which has caused Liebler and Company to have faith in his stellar abilities, and next season he will head his own company under their management.

Mabel Taliaferro, who has not appeared professionally, more's the pity, since just a year ago, when she concluded a starring engagement at the Belasco (now Republic) Theatre in The Call of the Cricket.

Adrienne Augarde, dainty English musical comedy favorite, happily remembered here in The Duchess of Dantsic, Peggy Macrae, and The Dollar Princess.

Linden Beckwith, now singing in vaudeville, having appeared for a long time in The Midnight Sons.



JANE GREY

Edwin Booth Jack, the popular theatrical manager of Frederic Thompson's forces.

MAY 22

Alla Nazimova, whose entire repertoire of English speaking plays consists of Hedda Gabler, A Doll's House, The Countess Coquette, The Master Builder, The Comet, The Passion Flower, Little Eyolf, and The Fairy Tale, having built up this list within four years' time. This coming season Madame Nazimova will appear under Charles Frohman's direction.

Agnes Finlay, immensely popular with the devotees of the Aborn Opera company, the comic opera branch, her latest role being Gretchen in The Red Mill.

Arthur Conan Doyle, who occasionally turns his hand to play-writing, being the author of Waterloo, produced by Sir Henry Irving; he assisted William Gillette in the dramatization of his story, Sherlock Holmes; wrote Brigadier Gerard, produced here by Kyrie Bellew and in London by Lewis Waller, and The Speckled Band, recently seen here at the Garrick.

Ethel Johnson, who divided this season between Judy Forget and The Hen-Pecks, having previously appeared in The Old Town, The Red Mill, The Pearl and the Pumpkin, The Fillbuster, The Forbidden Land, The Tenderfoot, The Storks, The Explorers, and The Burgomaster.

Jane Grey, who has been highly successful in two recent Belasco productions, The Concert and Is Matrimony a Failure? and who gained her early training with the Belasco Stock, Los Angeles; the Colonial Stock, Columbus, O., and Keith's Stock, Providence.

Harry Hutcheson Boyd, who is coming to the fore as a playwright, having written A Citizen's Home, produced at the Majestic, and collaborated with Geraldine Bonner on Sause for the Goose.

Frank Cooper is playing Robert Hilliard's role in A Fool There Was.

MAY 23

Douglas Fairbanks, now in the cast of The Lights of London, at the Lyric, having had two stellar flights this season, in The Cub, and a Spring trial of a piece called A Gentleman of Leisure, by John Stapleton and P. G. Wodehouse, which he will probably use next season.

Dallas Welford, whose work in Mr. Hopkinson will never be forgotten and who is now touring in one of the numerous Madame Sherry companies.

Louise Hawman, who, as a member of the pony ballet, has gamboled through many musical productions on Broadway.

JOHNSON BROS.

THE ACTORS' FUND

A STORMY SCENE AT THE MEETING AT THE GAIETY THEATRE.

The Annual Gathering Seized as the Occasion for an Attack Upon the Administration Without Cause or Excuse—The Financial Reports for the Year—A Pertinent Statement by Daniel Frohman, President.

At the Gaiety Theatre Tuesday afternoon, May 9, when the members of the Actors' Fund of America held their annual meeting, the curtain was rung up on a scene of serenity, and, as in former years, the business was proceeding quietly till Harry Mountford, National Secretary of the White Rats, after the report of the secretary was read, showing that \$37,000 had been expended in charity at a cost of \$8,140, moved that a committee of investigation be appointed to discover why so much should be spent in distributing the \$37,000. These items are explained below by the president.

The president inquired how long Mountford had been a member. The latter replied that he had joined on Monday, and was told that he was not a member till his application had been passed on by the Executive Committee at their weekly Thursday meeting.

A scanning of the register showed that several others were similarly barred from participation in proceedings and they were asked to leave. They refused, till a general disturbance, with some suggestions of police interference, had been made, when they withdrew.

The president then said that while the deposed gentleman had no right to make such a motion, anyone else in good standing could do so, as they had nothing whatever to conceal. Such a motion was made and then recalled, and a motion of confidence in the report took its place and was unanimously carried.

The real uproar came when William A. Brady moved that a special meeting be called to amend the constitution, so that hereafter the yearly meetings may be conducted under rules made by the trustees.

Daniel Frohman, chairman of the meeting, inquired Mr. Brady's reason for the motion, and Mr. Brady replied that the present meeting had been conducted illegally. Mr. Frohman declared Mr. Brady out of order. Marc Klaw questioned his status as a member and Mr. Brady answered that he had been a member for twenty years and had become a life member on the preceding day by the payment of \$50. During the proceedings it came out that Mr. Brady was a member of the Nominating Committee. If he were declared a member not in good standing, then the ballot would be null and void. The point was not pressed. The president explained to Mr. Brady that he was out of order and he subsided.

On many of the ballots the name of William A. Brady appeared in place of Frank McKee for secretary. The count gave McKee fifty-five votes and Brady forty-nine votes. The officers elected for the ensuing year were: Daniel Frohman, president; Joseph R. Grismer, first vice-president; F. F. Mackay, second vice-president; Henry B. Harris, treasurer; Frank McKee, secretary; trustees: Milton Nobles, Harry Harwood, William Harris, Ralph Delmore, Marc Klaw, Charles Burnham, Clay M. Greene, and Percy G. Williams, all re-elected.

Daniel Frohman, president of the Actors' Fund, explained that the entire trouble at the meeting was due to a few White Rats who hurriedly bought membership in the Fund the day before the meeting and attempted to disrupt it. As there had not been time for the Executive Board to pass upon their membership, according to the rules and by-laws, they were disqualified. The question of the expenses of the Fund (which were more than \$62,000, not \$37,000) is one which is easily disclosed in the reports. All items of expense are open to any member of the Fund, in the books at the Fund's trouble; but the names of individual cases of relief are withheld. The expense of salaries was not \$8,140, but \$5,316. The difference was in expense of salaries of the Registration Bureau, which was charged to salary account.

Mr. Brady's trouble with the Fund was evidently due to the fact that he deemed the officers had no legal right to set a special date for the annual meeting. Mr. Frohman explained to him that such a law had been passed at a special meeting, eight years ago, held by the dramatic profession, when it was agreed that every annual meeting should take place on the first Tuesday after the second Monday of May.

The efforts to disrupt the Fund by any such organization as the White Rats, in order to secure possession of this heritage—or on the part of any clique—will always be fought and defended. "I shall stand by the integrity of the Fund for the purpose to which its founders dedicated it—to the general dramatic profession of America," says Mr. Frohman. "The money that is spent on relief is not spent by the managers, but by the Executive Committee, who, headed by F. F. Mackay, are composed entirely of actors."

"The managers raise money for the Fund and attend to its proper safe-guarding; the actors in the Fund distribute it with care and discretion. The officers of the Fund have nothing to conceal; any member of the profession, in good standing, as to dues, can get any information he requires at headquarters."

The financial report follows:

Treasurer's Annual Report.
May 1, 1910, to May 1, 1911.

Cash balance on hand May 1, 1910. \$2,822.07
Receipts for the year, exceeding disbursements 22,521.58

	Received through Secretary.	Received through other sources.
Membership—Dues	\$5,246.00	
Life memberships	1,000.00	
Unused appropriations	966.25	
Ten-cent tax	2,345.82	
Donations	517.90	
Telephone rebate	19.36	
Interest on investments	2,950.00	
Interest on bank account		\$5,060.00
Interest Hoyt estate	609.82	546.86
Registration bureau		
Donation	100.00	
Actors' Fund Home	1,900	
Sale of old desk	5.00	
Sale of old piano	50.00	
Bequest of Mrs. Henderson	5,000.00	
Interest on notes returned to bank		189.90
	\$18,710.15	\$6,161.64

	BENEFITS.
Sothen and Marlowe	\$1,819.00
San Francisco (contribution)	500.00
Field day, Polo Grounds	6,503.47
Actors' Fund fair, 71st Regiment Armory	
Elsie Janis benefit	\$125,589.63
Extra, Actors' Fund fair	518.80
Receipts for the year	\$27,732.62
Grand total	\$133,269.57

Secretary's Report—30th Annual.
May 1, 1910, to May 1, 1911.

	RECEIPTS.
Cash balance	\$64.66
Membership dues	3,248.00
Life memberships	1,000.00
Actors' Fund home	1,900.00
Actors' Fund stamps	2,345.82
Actors' Fund fair	200.00
Donations	617.90
Unused appropriations	966.25
Interest on city bonds	2,950.00
Interest Hoyt estate	609.82
Bequest of Mrs. Henderson	5,000.00
Field day	6,503.47
Sothen-Marlowe benefit	1,819.00
San Francisco benefit	500.00
Telephone rebate	19.36
Sale old piano	50.00
Sale old desk	5.00
Total	\$27,732.62
Paid to Treasurer	27,732.62
Balance in Secretary's office	\$66.66

	DISBURSEMENTS.
Relief	\$37,725.82
Maintenance of Home	12,249.32
Repairs to Home	1,100.90
Furnishings to Home	551.53
Bent of offices	1,416.05
Salaries (includes \$1,400 Registration bureau)	6,674.00
Insurance	1,259.97
Auditing	100.00
General expenses, small items	956.91
Traveling expenses, investigation	130.50
Clothing	78.25
Printing and engraving	106.55
Registration bureau	53.00
Registration refunded	4.00
Donation returned	50.00
Total	\$62,436.90

SOME INSIDE HISTORY.

The Aftermath of the Actors' Fund Annual Election and the Amusing Sideshow Addendum.

[Note.—The writer of this communication prefers, for obvious reasons, to remain, for a time at least, incognito. But *Minnow* readers may rest assured that he is one of the best known and most highly esteemed members of the profession.—Editor *Minnow*.]

To the Editor of the Dramatic Mirror:

SIR.—Following the annual meeting and election of the Actors' Fund on Tuesday last, a half dozen men of character and assured position in the profession were discussing the occurrences at that meeting in the grill-room of a well-known club. They were of one mind regarding the silly exhibition of exaggerated ego made by a professional salaried agitator, an Englishman, and, as it soon appeared, not even a member of the Fund. They were divided in opinion as to the position of Mr. Brady. Not that he aspired to the secretaryship of the Fund—that was his right—but his methods were questioned. The conversation was quiet and argumentative. Some inside history developed. The question arose as to whether it would be best to let the entire matter drop and be forgotten as soon as possible, or whether, knowing the exaggerated and sensational accounts of the unfortunate incidents that would surely appear in two or three partisan trade weeklies, it would not be better to ask *The Minnow* to publish the viewpoint of a group of legitimate professionals, all members of the Fund for many years and all fairly prominent and repre-

sentative. The latter course was unanimously agreed upon, hence this communication.

The profession at large regrets that the Actors' Fund should have to suffer through the bitter business rivalry of the two syndicates. But none will question that such is the case. The facts are self-evident. He who runs may read. When publicity was recently given to the statement that Mr. Brady, as a member of the Nominating Committee, had favored placing Lee Shubert on the ticket for the coming year, many professionals, thinking only of the good of the Fund, hoped and believed that such action, if taken, would be a hatchet burial so far as working for the Fund was concerned, were greatly encouraged. Well-known actors discussed the matter with Mr. Brady. Inquiry was made and it was found that no member of the Shubert firm had ever been a member of the Fund or a contributor to its treasury. The latter fact would not have militated, but the fact of non-membership made them impossible as candidates. Mr. Brady was urged to accept a position on the ticket, regular or independent. He positively refused. The writer knows that. Mr. Brady did not want to run. It was pointed out to him that on the board he might be the means, with the aid of Mr. Savage (already a trustee), of producing harmony between the factions, not in their personal business antagonisms, but in matters relating to the Fund. With this laudable ambition he consented to stand and the actors promised their support. A copy of the ticket as nominated was obtained and carefully gone over to determine what name on the ballot appeared least representative, or at least likely to be of material value to the Fund. Glancing over the trustees, Mr. Brady declared the list faultless. All were good men and representative.

The candidate for president was the right man for the position. No one questioned that. The same applied to the candidates for the two vice-presidents. The actors were all loyal to the treasurer, Henry B. Harris. They knew he was untiring and that he had given more time, energy and revenue to the Fund than any of his predecessors. Then some one happened to read the line, "For Secretary, Frank McKee," and an old actor asked, "What does he stand for?" Then silence reigned for fully a minute. Then they all looked at each other and said in chorus, "damino."

And that's about how the Brady stickers came to go over the name of McKee. Not through any personal animus toward McKee, not through any gushing infatuation for Brady. Half of the men in the group had been in his companies and unhesitatingly denounced many of his business methods in dealing with his people. But all believed, or at least hoped that he would avail himself of this splendid opportunity to make a record, and that the treasury of the Fund would be benefited. It is the firm conviction of the writer that six more votes for Brady last Tuesday would have made a difference of at least twenty-five thousand dollars to the Actors' Fund treasury during the coming year.

Now as to facts and conclusions. The statement has been made in many places that Brady lost the election through the expulsion of the White Rats. If this is true then he deserved to lose it. The movement in its inception, conception and execution was impudent to the point of idiocy. If, as many appear to think, Mr. Brady was its instigator, then he is a man of less judgment than the writer gives him credit for. Certainly none of the many independent, intelligent men and women of the dramatic profession, who were there prepared to give him their support, believing it to be for the interest of the Fund to do so, had any knowledge of this contemplated invasion of rodents.

There were at that meeting votes enough in the hands of legitimate members of the Fund to have elected Mr. Brady by twenty-five to thirty majority. The ballots were ready, the situation was understood. There was no question about his election until after the absurd scene created by a hired professional agitator. Conviction went through the house that the rat demonstration was a Brady frame-up.

Voters quietly removed the Brady stickers and voted the straight ticket. That's how McKee slipped in and Brady slipped out.

If Mr. Brady was not responsible for the rat demonstration (and the writer cheerfully gives him the benefit of the doubt), then certainly he was the victim of most regrettable circumstances, and the Fund, in the opinion of many of its oldest and most earnest members, will suffer in consequence.

A CHARTER MEMBER.

AMATEUR NOTES

The Gramercy Guild will repeat *Polly of Peoria* at the Plaza on May 17. It is a musical comedy, with score by George D. Clews and interpolations by Roy D. Webb. The book is by Norman F. Carroll, with additional lyrics by Kenneth S. Webb, Norton A. Wolters, S. V. B. Brewster, and Harry Douty, Jr. Kenneth Webb is staging it.

The Idler Club of Radcliffe College presented a one-act comedy called *The Circus Rider*, on May 5. In the cast were Marjorie Smith, Elvira Thorp, Henrietta Dadmun, and Ann Van Ness.

PENCILED PATTER.



White, N. Y.

The above is a likeness of Mercedes Lorus, who has been very successful this season in one of B. A. Rolfe's vaudeville productions. Critics who have seen her perform predict great things for her in the very near future.

Headline in a theatrical weekly reads: "Did Fannie Ward Hit Actor in the Eye with Sandwich?" Well, if she can throw as straight as all that she needn't worry about Summer work, not while the baseball parks are open.

We are in receipt of the following piece of poetry:

He went to Dunlap, Knox and Stetson,
Also Young's, 'tis said,
But even then he could not find a hat
to fit his head.

Alas! Alas! How sad.
And we always thought we were modest.
You can please some of the people part of
the time and some people it's useless to try
to please at all.

Now for the moving picture films showing the first battle of Mexico, and the Coney Island side shows showing the same thing. Step right up, ladies and gentlemen, it starts right away, the price is ten cents, one dime or two five cent pieces—ste.

Eva Tanguay is now writing a column. Welcome to our midst, Eva.

It must take a lot of time to manage a show. How about it, Lee Harrison.

What is home without a Folies Bergere?
The world goes on and on and on
As in the days of yore,
And while we're writing these few lines,
It's going on some more.

(No, there's not much sense to it—but
what matters that?)

Malcolm Strauss had an article in one of the Sunday papers entitled "Why I Like to Paint Pretty Actresses." Well, we could have imagined that, Malcolm, old boy, but tell us this, "Why do pretty actresses like to paint themselves?"

The benefits are coming fast and furious these days; it seems every one who has a good job around a theatre who never has to worry about his next week's pay, gets a lot of actors who are always worrying about "next week" to work for nothing for them. It's a funny world, Herman, isn't it?

A New York newspaper headline says: "Thousands Spend Sunday in the Park." That's the only place to spend it in this town. Every other place is crowded.

In reviewing the Folies Bergere's Burlesque Sime, the boss of Variety says, "Hell Needs Comedy." When we went to Sunday school, from what we heard, we thought it needed ice. (We hope we never get a chance to find out—how about you, Sime?)

It's a short lane that hasn't two or three theatres building on it, in Long Acre Square.

Eddie Redway is back in town. He is sporting a new line of silk hose that are going to be a sensation, lavender, blue, Solomon and Nile green are the colors. Watch for the rainbow.

One restaurant in the Lobster Belt went under—the others will put in vaudeville and keep open.

THOMAS J. GRAY.

RATS VERSUS MANAGERS.

The White Rats Actors' Union and the Vaudeville Managers' Protective Association are at loggerheads. The union ordered a strike at the Schindler Theatre, Chicago, and all the artists refused to work except an English troupe called the Onslow Trio. The Trio, repudiated by the White Rats, has been booked up for two seasons by the United Booking Office and the Orpheum Circuit.

At Albany, another trouble has beset the White Rats in the repeal of a bill passed last year. This repealed bill was directed against the payment of double fees by actors, one to the booking agency, and one to the employees for obtaining bookings.

ACTORS' HOME ANNUAL.

The Trustees' Visiting Day, with Daniel Frohman, Last Sunday.

On Sunday last the Board of Trustees of the Actors' Fund made their annual visit to the Home on Staten Island. Accompanying the President, Daniel Frohman, were F. Mackay, Joseph and William Grismer, Henry B. Harris, Harry Harwood, William Courtleigh, Milton Nobles, E. D. Miner, and several friends. Mr. Harris and Mr. Dickson furnished their automobiles for the occasion. The superintendent, W. G. Baron, had a luncheon prepared, and after the collation the grounds and property were visited. There are fourteen acres, nearly all of it under cultivation. Many improvements were suggested by the trustees.

In the afternoon all assembled in the drawing-room, when President Frohman addressed the audience and read them a speech that the late Joseph Jefferson had written for the dedication of the Home in 1902, but having evidently mislaid the script he delivered another. The new manuscript had been found recently by Joseph Jefferson, Jr. Addresses interspersed with stories and recitations were also made by Milton Nobles, Charles Dickson, William Courtleigh, and F. Mackay.

The guests at the Home have offered in return to give the trustees an entertainment at a later visit, in which the talent of the Home would take part. Happiness, content and comfort are evident in the beautiful Home, and the trustees were well satisfied with their visit.

SUBJECTS OF ILLUSTRATION.

Mabel Normand, who joined the Vita graph players this season, is making an extremely favorable impression as a moving picture star; her appearance in *Betty Betrayed* at once brought her into notice. Miss Normand has also made a record for herself as a high and fancy diver, and won several medals in acknowledgment of her accomplishment as a disciple of Annette Kellerman and her prowess in aquatic sports.

Spottiswoode Aitken, of the Lubin players, has had quite a varied and extensive stage career. His last theatrical engagement was with Henry E. Dixey this season in *The Naked Truth*. Before this he appeared in the all-star cast of Jim the Penman, was with Billy at Daly's Theatre, and supported Robert Edeson in *The Call of the North*. He also appeared with Kyrie Bell in the all-star cast of *As You Like It*, and spent four years in Augustin Daly's musical productions, being the original Scotch fisherman in *The Runaway Girl*. Mr. Aitken at one time starred in his own company, the musical comedy, *A Trip to the Highlands*. His engagement with the Lubin Company is his first appearance in motion pictures.

Florence Turner, of the Vitagraph stock, continues to hold her army of admirers despite the more recent appearance of other favorite faces among picture actresses.

George Melford is one of the leading men

of the Kalem stock, of which Alice Joyce is

the leading lady, and which has been oper-

ating in California during the past Winter.

He has a large number of admirers among

picture patrons.

HOTEL MANAGER DEAN.

Tunis F. Dean, who has just finished his seventh season on David Belasco's executive staff, is in Baltimore on a visit to his mother. The past season Mr. Dean managed Frances Starr's company in Eugene Walter's play, *The Easiest Way*, on a trans-

continental tour that embraced every State in the Union. It was one of the most extensive tours on record, covering over 25,000 miles of railroad travel. Opening at Atlantic City last August, the company crossed the continent without stopping until they landed at Los Angeles, Cal. Mr. Dean speaks enthusiastically of the Far West, and especially of San Francisco, where he says the growth of the city since the fire has been simply marvelous. He says that everybody in the whole State of California is a self-appointed walking advertisement for the big Panama Exposition to be held in Frisco in 1915. Mr. Dean, contrary to his usual Summer custom of going with the Toronto Baseball Club, will engage in a new departure, starting June 1, when he will be the assistant manager of the Schlitz's Hotel, on the boardwalk, Atlantic City, which is controlled by S. Osserkis, who is also president of the Atlantic City Bank at Boardwalk and Ocean Avenue. Mr. Dean's large following of friends throughout the country makes him a valuable man to any hotel. He will stay at Atlantic City for the Summer months.

EDWARD C. WHITE BANKRUPT.

The last chapter of Mildred Holland's recent engagement at the Garden Theatre seems to be the bankruptcy of her manager and husband, Edward C. White, who filed a petition in bankruptcy May 11 with liabilities of \$52,765 and assets of \$1,273. His assets consist of office furniture, \$25; cash in banks, \$60; stock in a face cream business, \$100; accounts, \$257, and claims, \$885. His debts consist mostly of salaries, among them Mildred Holland, \$10,388; Jack Standing, \$265; Theodore Roberts, \$442; Del La Barre, \$440; Franklin Pangborn, \$269; Phillip Madrid, \$327; Anna Barton, \$227; Emma Kemble, \$100, and Dorothy Rossmore, \$300.

THE CLOUDS AT THE BIJOU.

A Mixture of Psychology, Philosophy and Theology, with a Modicum of Drama.

The Bohemian drama which Julius Hopp could not persuade the police to permit on Sunday was given its American premiere on Monday, May 15, at the Bijou, before an audience of wage earners and others interested in the theatrical possibilities of mental conflicts of an acerbated sort. Originally written by Jaroslav Kvapil, it was translated by Charles Recht, adapted by Charles Swickard, directed by L. Rogers Lytton, and managed by Paul Barr Kayser. What action there was passed in Father Matoush's parsonage courtyard, a very pretty scene, although the Autumn foreground appeared to have outstripped the Summer fields on the back drop by about five months. Into this heterogeneous landscape wandered Maria Zeman, just as Andreas Kocian was finishing his theological course. Maria and Andreas had roamed these fields together twenty years before, but she had gone away and had turned to the stage. After stirring new emotions in the man's unsuspecting soul, the actress forbade him to follow her back to the city. Finding that he contemplated disobedience, she gave him to understand that she cared nothing for him and that he was only one of many who had loved her. Obedient to her will, he sank back from his agitation to the unquestioning acceptance of life as he had hitherto known it.

Now, such a plot would make an excellent novel, but Jaroslav Kvapil has tied it in the wrong stuff. It requires too much introspection on the part of the heroine for a drama, whereas a novelist could have reeled legitimately in chapter on chapter of psychology, philosophy and theology, and could have done it entertainingly.

At the hands of a novelist, both Andreas and Maria would have fared better, for it must be confessed that on the stage Andreas appeared excessively foolish. A spectator hardly has time to comprehend that his submission to Maria is based, not on weakness, but on faith. His outlook on life had never been broad enough to teach him the peculiarities of the feminine mind, nor did his intuition serve him any better. Believing that he had lost her love, he naturally turned to the church as the next worthiest boon in life. Perhaps Maria was correct in believing it the best course for him, and in driving him to it at the expense of blackening herself before him. Not many women, however, would altruistically hand a lover over to the church. Probably the artistic temperament as well as love was working in Maria's breast. The dramatic value of the situation appealed to her instinct, and she experienced a poignant satisfaction in sacrificing her love to her art. To her the mere sensation was worth while.

Although this explanation may lower the conception of Maria's character, it strengthens the probability. In real life women don't practice such quixotic ethics as Kvapil attributed to Maria, particularly when her deductions about her hero's character were so far from certain.

Sara Biala played the leading role with a poise, confidence and composure that was agreeable, but not monotonous to watch. Certain scenes, such as her final explanation to Dr. Votava, she might have keyed higher in order to strike more of a contrast with the parts preceding and following. Her method of repression, however, has this to be said in its favor: it is much more artistic and much more difficult. She used her deep voice consistently and effectively. Although in *The Clouds* Miss Biala was more successful in the lighter moments—or, at least, not in the tragic moments—one somehow feels that her growth is going to be toward tragedy.

Physically fitted to his role, and his trionically successful in the weaker and more colorless moments, Harry Fraser did not rise to the possibilities of the second act, perhaps fettered by the director. At any rate his grunts of distress echoed titteringly through the theatre. His last pose of renewed purpose and fortitude before the final curtain was delicately expressive, and he at least evidently understood Andreas.

The other three roles did not offer much, nor did the incumbents make a great deal of them. L. Rogers Lytton drew more of a character in his brief bit than either of the others, but the adapter had burdened him at every second breath with a very slangy "Believe me," which never fitted into the mood of the scene.

The Clouds, while mildly interesting, but rather indifferently acted in many spots, has no really human grip that will catch Broadway by the throat. The cast follows:

Father Matoush John Maurice Sullivan
Mariana Kocian Laura Sillivan
Andreas Kocian Harry L. Fraser
Maria Zeman Sara Biala
Dr. Votava L. Rogers Lytton

SIDNEY R. ELLIS TO EUROPE.

Sidney R. Ellis, manager of Al. H. Wilson, leaves to-day (Wednesday) on the steamer *Adriatic* for a European tour until August to witness several important productions of plays which he hopes to secure for the future benefit of his star. If he is successful Mr. Wilson, who is now established as a favorite in singing dialect characters, will be enabled to appear along new lines and afford the opportunity to display his talents in a manner that is sure to be a novelty. Mr. Wilson, who has just closed a highly successful season of forty weeks, will devote his vacation to rest and recreation until Sept. 1, when he will again present his enjoyable singing comedy, *A German Prince*, until the new plays are ready.

STOCK COMPANY NOTES.



Della Pringle and her husband, C. K. Van Auker, who is also her manager, are shown here in a characteristic pose. Miss Pringle and William Van Auker are two very versatile stock stars, being especially clever in high class comedy roles. The result for dramatic art. They opened a short engagement in Butte, Mont., May 7, in *Smith Russell's Success, Peaceful Valley*.

The stock starring company of Miss Pealy, which began April 28 in *Blithe Betsy* at the Garrick Theatre, Salt Lake City, has been successful beyond Miss Pealy's expectations. The week of May 1, *The Little Minister* was revived with Miss Pealy as Babbie, Maude Adams' original character. Miss Pealy was rather timid about appearing in a part made famous by Maude Adams, a native and the idol of Salt Lake City, but the week's business was most satisfactorily and the press notices were unanimously favorable. The plays to follow are *Sunday Watch*, *Faust*, *Cousin Kate*, *Sham*, and *Love Watch*.

"Uncle Dick" Sutton opened a stock company at the Empire Theatre, renovated and renamed Sutton's New Theatre, in Los Angeles, Cal., April 24. *The Unwritten Law* was the opening attraction.

Rehearsals began May 20 for the Summer season of Fairview Park, Dayton, Ohio. Manager Harry A. March has secured Edwin Barbour as stage director, and Edgar R. Black as scenic artist. William Canning, long connected with stock companies in Troy, N. Y., and this season resident manager for the Rois theatre in Zanesville, Ohio, will represent Mr. March at Dayton. The remainder of the company consists of Richard Allen, Earl McLellan, Royal Byron, C. Russell Sage, Edwin Barbour, Clifford Hyde, John J. Lynch, W. J. Pickle, John Wilton, Lucille Spinney, Rose Tiffany, Eugenia Curtis, Lucy G. Ward, and Irene May. The opening play will be *The Charity Ball*, followed by *Raffles and Clothes*. One of the plays as yet little done in stock which is announced for production is *The Awakening of Helena Richie*, which was Margaret Anglin's starring piece until the holidays. Fifteen weeks will be played at Fairview, which is the Summer resort of the American Railways Company and is located on the border of Dayton, about two miles from the city center.

Georgia Munson has just closed a season of thirty-eight weeks with Daniel Boone on the Trail company and with Marie Kinsie has gone to Minneapolis in stock.

The Della Pringle Stock company opened an indefinite engagement at Sutton's Family Theatre, Butte, Mont., May 7, with the following persons in the company: Della Pringle, C. K. Van Auker, James Wright, Arthur Williams, Riley Mayers, Olive McConnell, Zena Wright, Baby Wright, M. T. Hogan, and Francis Hartlieb. The opening play was *Peaceful Valley*.

Perry's Associated Players opened a stock season at the Darling Opera House, Greenville, N. Y., on May 8, with *Hearts Adrift*.

Frederic Clayton closed a season of thirty-four weeks with *The Thief* (city company) at the Majestic, Jersey City, week of April 10, and was immediately engaged to open at the Gotham Theatre, Brooklyn, in *Pretty Peggy*, followed by *The White Sister*; last week *The Lily*, and this week *The City*.

The Orpheum Stock company, Montreal, Canada, opened their season May 1 in *The Girl of the Golden West*. Lillian Kembel is leading lady of the organization, and Thomas McLarrie is leading man. Others in the company are Harold Mathews, Jessie Cromette, and Robert Adams.

OPERATION ON HORACE HERBERT.

Horace Herbert, the old actor and guest of the Actors' Home on Staten Island, has had his right leg amputated above the knee. The operation was performed at Bellevue Hospital, where he is doing well. He would like to see some of his friends.

MEETING OF ACTORS' SOCIETY.

The preliminary meeting of the Actors' Society for the nomination of directors took place yesterday afternoon in the rooms of the society on West Forty-fifth Street. The annual election takes place on June 8.

ACTORS CHURCH ALLIANCE.

The following ticket was passed on at the meeting of the New York Chapter Thursday evening, May 11: President, Mildred Holland; Vice-President, Rev. Scott Kidder; Recording Secretary, Mrs. May Kidder-Pelte; Treasurer, Charles T. Catlin; Associated Directors: Church—Mrs. Walter Davidge; Mrs. A. E. Murray, Rev. James M. Palmer, Miss E. B. Harris, Miss E. A. Holp; Stage—Mrs. Millie Thorne, Mrs. Adelaide Cherie Greenfield, Mrs. Hudson Liston, Best Band, Edward White; Chairmen of Committees—Membership, Clayton E. Chapman; Law, Peter Flint; Ways and Means, Mrs. J. Madison Bass; Hospitality, Mrs. J. Carter; Entertainment, Walter H. Robinson, Services, Rev. James G. Lewis; Chapter Representatives—Church, Rev. Walter H. Bentley; Stage, Charles T. Catlin; Delegates and Alternates to National Convention: Delegates: Rev. Walter E. Palmer, Peter Flint, Miss H. B. Keyser, Scott Kidder, Mrs. Hudson Liston, J. M. Palmer, Rev. James Palmer, Rev. Bolt-Wilson, Colonel J. H. Billman, Babbi Silvers, Alternates—Miss C. Danforth, Mrs. J. M. Bass, H. C. Howard, Clayton E. Chapman, Miss Kidder, Mrs. Greenfield, Mrs. Hutchinson, Miss Irene Ackerman, Mrs. Farrockhorne; Nominating Committee—C. T. Catlin, chairman; Millie Liston, H. B. Keyser.

The National Conference is called for May 17 and the place has been changed to Danforth's, Twenty-third Street near Seventh Avenue. Harry Mountford, the first vice-president, will preside. There will be a large theatre party at the Grand Opera House the evening of May 17 to hear the new Parson Stock company in *Ezra*.

The seventh A. C. A. dinner will be held at the Parson's Restaurant, the evening of May 18, at 7 p.m. Tickets are \$1, and all contributions must be made to the secretary, Rev. Scott Kidder-Pelte, 550 Seventh Avenue. Charles T. Catlin will be the toastmaster. Grace Isobel Cobson, Edward C. Knight, and Harry Mountford will be the guests of honor.

SAILORS.

The crowds for the Summer season is now at its height. Kitty Cheetham sailed on the *Assassins* on May 10, to sing in London under the management of Granville Barker. Later, in Paris, she will sing at the *Timbre Renaissance* with M. Tarride. Jeanne Josselin, the Dutch soprano will return to England next season with the Quinlan English Opera company. On the Berlin, sailing on May 18, was Milka Ternina. The *Assassins*, on the same day, carried Ada Eaton and Beppo Abbott. In the cabin list of the *Assassin* Wilhelm on May 9 were the names of Henry W. Savage, Lillian Gish, Olive Fremstad, Pasquale Amato, Salvatore Serrano, Annette Kellermann, and Adele Genes. Marc Klaw left on the *Assassin* on May 10 to remain until July. The *Assassin* on May 10 also carried Mr. and Mrs. George Arias, Courtney Foote, Vernon Robertson, Gertrude Elliott, Max Factor, Mr. and Mrs. Rupert Hughes, Ian Hunter, and Frank V. Strauss. On the *Assassin II*, on May 16, were Mr. and Mrs. Preston Gibson, George Henschel, and Anna Treitval.

FOR OPEN-AIR THEATRES.

Rudolph Miller, Superintendent of Buildings, has issued new rules for open-air theatres in New York. Floors must extend six feet from the seats on all sides. Stairways seats with backs must be provided, arranged so no more than six chairs shall intervene between any chair and an aisle. Seats shall be at least thirty-two inches apart. Aisles must be four feet in width. Seats must number at least two, not less than five feet wide nor more than eight. When the building accommodates more than three hundred spectators, the combined width of seats must exceed ten feet on the width of one foot to every twenty-five persons in excess of three hundred. Signs and red lights must mark seats, and doors must open outward. Sanitary toilets are to be provided. Fences or other structures surrounding the inclosure must be ten feet in height and covered with metal.

LIQUOR LAW IN THEATRES.

The State Senate, May 10, passed Senator Timothy D. Sullivan's bill, which provides that the Police Department of Greater New York may in its discretion and subject to restriction permit the sale of liquors in places of amusement where comedies, operas, ballets, minstrelsy, dancing, or other entertainments of the stage are given. The bill forbids the employment or attendance of females to wait or attend in any manner, or furnish refreshments to the audience.

NEW THEATRE RENAMED.

George C. Tyler, who has become the name of the New Theatre, will tenant the building with Fischer and company's production the coming season, has decided on "The Century" as the name by which the theatre will be known. The first of the Fischer and company's offerings at The Century will be Robert Hichens' *The Garden of Allah*. Other attractions of magnitude intended to warrant the use of the great name will be put on at The Century.

AT THE IRVING PLACE.

Der Lehrer vom Seesitz, a domestic comedy in four acts by Christian Fluegger, was produced on May 10 at the Irving Place Theatre by the Berchtesgadner Peasant Players.

Der Pfarrer Hans Adelmann
Michael Voelkl Willi Soellner
Schwarzenhofbauer Max Staller
Appolonia Mira Staller
Posthalterin Mira Schenk
Fleckbauerin Milli Meyerhofer
Stegwart-Hans Sepp Rettenbeck
Vevi Tom Stadler
Maierspapp Hansi Schenk
Stasi Babette Kramer
Greti Lisi Schenk
Sister Anna Ester

Like most of its predecessors, Der Lehrer vom Seesitz (The Teacher of Seesitz), the story is a simple one, involving no question of great moment. The authors of these folk plays confine themselves to the little aggravations that go to make up the agitation and gossip of the small village. Hence socialists find nothing to rack their souls by a visit to the Berchtesgadner Peasant Players at the Irving Place Theatre.

Michael Voelkl, teacher, by his progressive insouciant spirit and his socialistic utterances, has aroused the ire of the parish priest, who demands a retraction with the dismissal of the teacher as an ultimatum. Voelkl refuses to yield. Village gossip have provided additional fuel by linking the teacher's name with Vevi in indiscreet visitations, seeking the banishing of the girl from the parish. A stormy interview results, and the revelation of a little skeleton in the family closet of the priest, which secret is in the possession of Stegwart-Hans, the girl's uncle, induces the clerical man to see things in a new light. A happy outcome is the natural result.

Willi Soellner in the title-role appeared as an energetic and spirited advocate of his advanced theories and seemed at his best. Hans Adelmann as the priest gave another of his thoroughly effective performances. Babette Kramer was very much at home in the role of Stasi and with Hansi Schenk as the artist Sepp proved two of the best laugh manufacturers in the company. Capital was Sepp Rettenbeck as the drunken uncle, particularly in his scene with the priest. Vevi was capably played by Tom Stadler. The many other character bits did not lack for proper portrayals.

The stage management was exceptionally able. At no time was the stage out of balance, the characters being well distributed in every scene, and detail was carefully given attention.

The current week's bill includes Lerner von Oberammergau, Der Vice-Operator, and Jaegerblut. The Sunday night concerts, at which a play from their repertoire is given, have drawn splendid audiences.

SHAW VS. DALY.

The two Irishmen, George Bernard Shaw and Arnold Daly, both famous for their fiery tempers, have come together and clashed. Mr. Daly recently went to London, where he is to appear in a repertoire of Shavian dramas, including Arms and the Man, The Man of Destiny, and Candida. The first combat of personalities occurred at the rehearsal of Arms and the Man when Mr. Shaw did not approve of Mr. Daly's interpretation. Since Daly has had immense success in this country with those dramas he asserts with a finality that brooks no opposition that he is going to play as he pleases. Shaw is equally determined to have his own way. The result will be interesting to watch.

JULIAN MITCHELL SICK.

Pneumonia has attacked Julian Mitchell, the musical comedy producer, in serious fashion, and Mr. Mitchell is lying very ill at the Lamb's Club. Friday he was very sick and was not expected to live, but at the last writing he seemed to be gaining in strength.

MADGE LESSING PLEASED.

His Majesty Amuses Himself, a new opera, was produced at the Metropol Theatre, Berlin, May 6, with Madge Lessing as the prime favorite.

GOSSIP

On May 21, at the New Theatre, a vaudeville benefit will be given for the newboys' Summer camp. Managers interested are Henry B. Harris, Jessie Lasky, William Hammerstein, and Percy G. Williams. The performers, as announced, include Ethel Levey, Eddie Leonard, Mabel Hiltz and Mike Doplitt, Amelia Bingham, Irene Franklin and Bert Green, Bert Levy, Nat C. Goodwin, Gus Edwards and company, Pat Rooney and Marion Bent, Willis Holt Wakefield, Nat Wills, Valerie Berger, Trizie Franklin, Frank Morrell, Maggie Cline, Jack Wilson, and Trio and Mabel Adams.

At a mass meeting in the Bijou Theatre on May 10, a mass of about one hundred people listened to Julius Hopp's protest against the Sunday theatre regulation which would not permit the performance of The Clouds, although it does not stop burlesque programmes or other sacred concerts. A committee of ten was appointed to take the matter in hand.

The four children of Jacob Wendell, Jr., inherit from their grandfather an estate of \$152,923, held in trust for them.

David Manning has been engaged for James K. Hall's support.

FIRE AT ROCKAWAY BEACH.

A considerable section of the amusements at Rockaway Beach went up in flames on May 13. Buildings destroyed are Murray's dancing pavilion, the Old Mill, the Pastime Moving Picture Theatre, the Carrousel, the Thriller, a store on Seaside Avenue, Heiley's restaurant, and Smith's Williamsburg Hotel. The fire involved a loss of \$60,000. Only a lucky change in the wind saved the rest of the concession, valued at a million and a half. While workmen were spreading tar on the roof of the Old Mill, one dropped a match into a tar bucket. Alarmed at the blaze, another kicked the bucket over, and after ten minutes of futile endeavor with sand, the workers gave the alarm. Presently there was plenty for everyone to do, for the flimsy structures burst into flame so eagerly that the zealous efforts of the fire department were of little avail. Captain Lenihan was severely burned. Other victims were George W. Sharkey, William Tighe, Firemen Ryder and Jamison, Louis Hamburger, Jr., Frederick Byrnes, Hans Burrowitz, and Thomas Burns.

RECORD OF DEATHS.

Ethel Fuller, the actress, died Sunday, May 6, in the Cancer Hospital in New York. She was buried at 2 p.m. May 9 at the Actors' Fund plot at Evergreen. Miss Fuller was a well known leading actress. She was a clever and talented woman. She took the late Fanny Davenport's place at the time of the latter's death, and for a time shared the honors with Mr. McDowell in the Davenport repertoire of plays. Later she filled the long and remarkable engagement as stock star in St. Louis, which is one of the most successful stock engagements ever held by any one. After that she took in a number of plays of the higher order and for two seasons appeared in *David Belasco's* *La Belle Dame*, under the management of A. C. Danner. The first two seasons she appeared in *La Belle Dame* with a sketch of her own writing, called *Two Men*, until illness overtook her. She was taken care of by the Actors' Fund and buried by the Fund.

Daryl Taylor died in New York city May 8, at the age of twenty-seven years. Burial was at Sudbury, Canada, the home of the deceased. Miss Taylor was wife of H. E. Taylor, electrician in Ethel Barrymore's company. They were married in 1905 and have one child, three and one-half years old. Miss Taylor has appeared in Frank Daniels' company, the Hippodrome, with Rogers Brothers, Grace Van Studford and with the Pianophones in vaudeville. Her last engagement was over the Loew vaudeville circuit in a piano and whistling act.

The old-time actor, Fred Huebler, died at his home in Seattle, Wash., May 14. He formerly played in Wood's Museum, Philadelphia, and at the old German Theatre, Cleveland.

Emma Lake, the famous circus equestrienne, died in Morris Plains, N. J., on May 11. She retired about three years ago after a fall which made her an invalid. She was the daughter of Agnes Merriam, a famous tight rope walker of years ago, and William Lake, an equally famous clown. Fifteen years ago Emma Lake eloped with Gilbert Robinson and married him. Mr. Robinson is a member of the Robinson circus family.

Joseph H. Collier, a one-time theatrical man, died in New York, May 11, at the age of sixty-four years. William Collier and Walter Collier were Joseph H. Collier's brothers. His brother, James Collier, was leading man for Maggie Mitchell. He had four brothers, all of whom were connected with the stage.

Edwin Benedict Pope, author and playwright, died at his home in Shrewsbury Park, Mo., Sunday, May 7. He was buried in St. Louis on May 9. Pope was a native of St. Louis and the author of several plays, among which were *July West*, *By Wire*, *An Honest Fraud*, and *Descenture B. Bonds*.

George R. Bell died last Friday morning, April 25, of muscular rheumatism of the heart and complication of neuritis; was buried from his home at Elberon, N. J., April 30. He was connected with Al. H. Wood's *Convict 900*, playing the part of the Judge.

Bon Jansen, a member of the White Rata, died in Sydenham Hospital, May 14, at the age of twenty-nine years. He was a song writer of prominence.

CURRENT AMUSEMENTS.

Week ending May 20.

ACADEMY OF MUSIC—Stock co. in *The Great Divide*—373 times, plus 12 times.

ALHAMBRA—Vaudeville.

ASTOR—Closed April 8.

BELASCO—The Concert—334 week—260 to 267 times.

BLOUO—The Clouds, 8 times.

BROADWAY—Low Fields in *The Hen-Pecks*—16th week—115 to 122 times.

BRONX—Vaudeville.

COLONIAL—Closed May 18.

COLUMBIA—Follies of New York and Paris.

COMEDY—William Collier in *The Dictator*—106 times, plus 6th week—37 to 44 times.

CRITERION—Francis Wilson in *The Bachelor's Baby*—175 times, plus 2d week—5 to 14 times.

DALY'S—Closed May 13.

EMPIRE—Closed April 28.

FOLIES BERGERE—Revues—4th week.

GARIBOLDI—Excuse Me—14th week—105 to 112 times.

GARDEN—Closed April 22.

GARRICK—Closed April 8.

GEORGE M. COHAN'S—Get-Rich-Quick Wallingford—172 times, plus 14th week—106 to 115 times.

GLOBE—Barry and Norworth in *Little Miss Fix-It*—7th week—49 to 56 times.

GRAND OPERA HOUSE—Corse Payton Stock in *Hans*—12 times.

HACKETT—Closed April 15.

HERALD SQUARE—Everywoman—12th week—91 to 98 times.

HIPPODROME—Closed May 13.

HUDSON—Blanche Bates in *Nobody's Widow*—26th week—212 to 219 times.

HURTING AND SEAMON—Hastings' Show.

IRVING PLACE—Berchtesgadner Players in *Lerner von Oberammergau*—3 times; *Der Vice-Operator*—3 times; *Jaegerblut*—2 times.

KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.

KNICKERBOCKER—Closed May 18.

LAUGHING STOCK—Christie Macdonald in *The Spring Maid*—5th week—165 to 170 times.

LYCEUM—Mrs. Fisher in *Mrs. Bumstead-Leigh*—5th week—49 to 56 times.

MAJESTIC—The Smart Set in *His Honor the Barber*—26 to 36 times.

MANHATTAN—Closed May 18.

MAXINE ELLIOTT'S—The Deep Purple—121 times, plus 4th week—25 to 32 times.

METROPOLIS—Cecil Spooner in *A Child of the Regiment*—10 times.

METROPOLITAN—Closed April 15.

MINER'S BOWERY—Washington Society Girls.

MINER'S BRONX—Brigadiers, Burlesques.

MINER'S EIGHTH AVENUE—Watson's Burlesques.

MURRAY HILL—Parisian Widows Burlesques.

NEW AMSTERDAM—The Pink Lady—10th week—75 to 80 times.

OLYMPIC—Trotters Burlesques.

PLAYHOUSE—Over Night—122 times, plus 5th week—49 to 56 times.

REPUBLIC—Coney Island.

THIRTY-NINTH STREET—John Mason in *A Man Think*—10th week—75 to 82 times.

VICTORIA—Vaudeville.

WALLACE'S—Closed May 18.

WHIRLWELL—Closed April 21.

WEST END—Robert T. Haines Stock in *Strong-Heart*—8 times.

WINTER GARDEN—Spectacle and Vaudeville—8th week.

Sincerely,
MAURICE F. RAYMOND.

CHICAGO AMUSEMENTS

Will-o'-the-Wisp—The Girl of My Dreams—A New Repertoire Enterprise—Peace on Earth—Dr. F. Ziegfeld—Mlle. Rosita—American Music Hall.

(Special to *The Mirror*.)

CHICAGO, May 15.—Holdovers at most of the theatres. The exception is the Studebaker, where Water Percival, ailed and abetted by Manager Charles Bradley and a generally excellent company, broke in, like a frolicking youngling into a cornfield, and proceeded to "do things to everything green in sight. Not that the audience was green, by no means. There were many unapologetic ones present, and while they were in the May-time of their exuberance liked Mr. Percival's book—which he pleads guilty, with a "now-do-your-worst" expression—those too sophisticated for that took to the music so kindly that there seemed to be a general feeling of satisfaction that after all it was not so bad. But in subsequent and sorer moments, when we are away from the h-ntism of the Robyns, one of which haunts one all through the piece, and then some, we wonder safely how such a book succeeded in getting "across." It is said that all comedians think they can give Mantell points on tragedy, and nearly all tragedians think they can give some comedy touches that would make the wearers of the sock look to their laurels; and on the same score nearly all actors think they can write a play, if they even have not concealed on their person Mr. Percival's book of *Will-o'-the-Wisp*, or worse, than many on the stage-to-day, and fail far below the classic Gilbertian productions of a few years ago; and in the main he acts the business called for as well as reads the lines well—naturally, better than he wrote them, and a good deal better, too. For his ability to do this he may be thankful; and he may be still more thankful that Alfred G. Robyn did himself proud in the writing of the musical score, the bit called "Heidelberg" and two or three others being in the best manner of the day, and considerably in the past to the days of better, even more ravishing music. In support of Mr. Percival were Richie Ling, Olive Ulrich, Cecilia Cunningham, Josie Sadler, Hans Schumann-Heink, Ethel Gilmore and other clever people, not forgetting the perpetually pleasing Ignacio Martinetti, whose grace of motion and gift of personation make him invariably to the manner born wherever he may happen to be cast. The cast of this story of to-day, with a musical setting, is thoroughly competent, and from its very start shows excellent rehearsals and well understood business. The piece looks like a go, in spite of adverse criticism on the part of a number of the local papers. "The man who marries a second time does not deserve to have lost his first wife," is one of the clever aphorisms Mr. Percival puts into the mouth of one of his characters; and this might be twisted around to read that the man who writes a successful book in the future does not deserve to have such an one as this thrown in his face—or words to that effect.

The *Girl of My Dreams* closes next Sunday night to allow Little Miss Fix-it, a previously engaged attraction, to take its turn in the Chicago Opera House. John Hyams, Leslie McIntyre, Irving Brooks, Leslie Smith, Nita Allen and the others, not forgetting a chorus of wonderfully clever people, both male and female, keep the series of audiences in a perennial mood of pleasure, both comedy peculiarities and straight work being rendered to perfection. The *Servant in the House* is the curtain of the Imperial Theatre, given company this week. Mr. Edward plays the Drunken, Mr. Nicholas the Vicar, Mr. Raymond the Bishop, Miss Von Lake, Mary, and Miss De Lancy, Auntie. The production is staged effectively by Lee D. Wilsworth.

Chicago is going to have another try at the New Theatre idea. Members of the Chicago Theatre Society have subscribed nearly \$40,000 of a proposed \$100,000 to back the project. According to their plans and announcement, the coming manager will see the company engaged and in their costumes, their purposes being the support of the drama in Chicago, the encouragement of native authorship, the ultimate establishment of a playhouse devoted to the presentation of the best plays of Europe and America, offering of prizes for dramatic manuscript, and the guaranteeing of receipts for any play or player necessary to advance dramatic art in Chicago in particular and the West in general. Donald Robertson will begin the New Theatre enterprise with a competent company Jan. 27, and continue for a season of at least ten weeks if present plans do not fall them. This will be after the close of the Chicago Grand Opera company season.

Will Mandeville, and possibly Gertrude Coughlan, will act in the Kentucky play *Peace on Earth* when it is produced at the Blackstone Theatre the last week in May.

Joseph R. Garry is looking at other actors' work these days, as The Third Degree company in which he was actively employed closed its season on May 10 in Kenosha.

Albert Phillips, leading man in the Marlowe Stock company, and Mrs. Phillips (Leila Shaw), leading lady, are leaving this week for a fortnight's rest at Mount Clemens, Mich. As has been noted, the Marlowe closed its season last night. After the Michigan sojourn they will leave for New York. They have had a very successful season at the Marlowe and have won the high esteem of both the critics and public.

Harry Mestayer, who was in the cast of *Love and Politics*, at the end of last week replaced John Wester in *The Fox* at the Cort. His part in the Joe Howard play at the La Salle was to be taken this week by Willie Dunlap, who came on from New York but found no play to work in.

Dr. F. Ziegfeld certainly deserves well of the devotion of music in America. As president of the Chicago Musical College he has done much, but that is not all. He has brought many great artists to this country and the *Yankees* of the list of celebrities brought over by him is Adolph Muhlmann, the Russian baritone, who sang for several years with the grand opera company in New York, and came last season to Chicago to sing with the local opera organization. Muhlmann has been engaged to take charge of the school of opera in the Chicago Musical College.

After many contradictory announcements, it is definitely stated now that Fritzi Scheff will appear at the Lyric Theatre on May 22 in her new comic opera of *Mlle. Rosita*, by Victor Herbert. The Lyric will be dark this week.

It is a cause for congratulation on the part

of North Shore society folk that \$25,000 of the necessary \$75,000 has been raised to keep Ravinia Park, the fashionable North Shore amusement place, from falling into the hands of a Chicago company that proposed to make the place pay by running low-priced vaudeville. Three of the fifteen persons who promised \$5,000 each have paid over the money promised, and others have furnished smaller amounts.

An undivided half interest in the American Music Hall passes into the control of Messrs. Jones, Linke and Scheader to-day. The new owners, who are active in the operation of variety and picture theatres throughout the city, will make a number of changes in the policy of the house, particularly in prices, which will be lowered. They announce that they have disposed of their concession in Riverview Park—the Royal Gorge, the scenic railway, and the Derby—to W. F. Merle, of Merle and Heaney, for \$200,000, and they also have sold their White City enterprises. J. L. Lait, who has been manager of the American Music Hall since Colonel Thompson left some months ago, during the William Morris regime, has resigned; and when the resignation shall have been accepted and he can get released from his contract a few weeks hence, he will go to New York to manage the production of *Songland*. George B. Harrington, former manager of the Orpheum road show, will succeed Mr. Lait as manager of the American.

Manager Gleason will this week put on at the College Theatre *The Battle*. Wilton Lackaye's former medium, with Marie Nelson, Rodney Hanous, Camille d'Arcy, and Henry Bowell in the leading parts.

Count de Beaufort is playing at a local ten-cent theatre. C. Sharp, of the "Daily American," has the following severe, if somewhat classic, comment on this fact: "Quo usque tandem abutere patientia nostra?"

The Palace, which is a costly popular-priced theatre at Twelfth Street and Blue Island Avenue, and which has been offered to a number of managers, has been leased for ten years by the Weber Brothers, who in turn have leased it for five years to a Yiddish company now playing in Winona.

George V. Hobart has been called from New York to make certain alterations in the first act of *Will-o'-the-Wisp*, the new *Sweeney* production at the Studebaker, and inject certain comedy which the first-night audiences and the critics next day thought was needed. George Ade was sought for by a dragnet thrown out over Indiana, but declined to be that sort of an aid.

Charles Moe, for some time advertising manager of the Star and Garter, a popular West Side theatre, has been promoted to the position of manager of the house and will have complete charge next season. The theatre will end its season this week, moving pictures being installed for the Summer months, and burlesque and vaudeville will be the attraction again next season.

A series of large houses, mostly capacity ones, have witnessed the presentation at the Blackstone Theatre of Ethel Barrymore's engagement for its first half, and the intense enjoyment of the large audiences of the quiet humor of *Alice-Sit-by-the-Fire*, and the strong character contrast in the other Barry play, have made the season really "a feast of reason and a flow of soul." Mid-Channel this week will certainly give the business another boost. The bill for the fourth week has not been settled yet, or at least given to the public.

The Shuberts will present Fritzi Scheff at the Lyric Theatre on next Monday in *Mlle. Rosita*, with a supporting company which will include Walter Jones, Emma Janvier, Olga Stech, George Graham, Eugene O'Brien, Charles Jenkins and other competent people.

Edmund Breese, who succeeded Ralph Delmar in the part of Roger Delaney at the head of the company in *The Fox* at the Cort, has vitalized the entire production with his vigorous personality, and, as a result, there has been marked improvement over even the first of excellent performances. By the way, the Chief of Police of Chicago and other members of the force have seen the play in large numbers and not one of them really guessed who it was that dynamited and robbed the safe until the story told them, so cleverly is the fact concealed in the cloud of mystery.

Lawrence Anhalt is out with a denial of the report that the Lyric Theatre had been or is to be sold to the Stair and Havlin interests.

Louis M. Hedges, who for years was connected with the enterprises of Barnum and Bailey and who was manager for Kohl and Middleton's Museum on Clark Street, and still later with the American Theatre and United States Music Hall, passed away Sunday morning, May 7, after an illness of nearly three weeks at West Side Hospital, West Harrison Street.

Joseph E. Howard, who was summoned to Texas a few days ago, his wife, Mabel Barrison, not being expected to live, was thrown into bankruptcy by petition of his creditors, the amount of the claims against him on the part of his petitioners being between \$5,000 and \$6,000. One immediate result was the closing of the La Salle Opera House temporarily. The house puts on Summer vaudeville this week.

Next Saturday afternoon, May 30, what is termed a "nine-days" festival of vaudeville will break loose at the Auditorium, when the house long the home of grand opera will be given over to tobacco smoke and fun of the catch-as-catch-can order. Vesta Victoria being the principal performer, while in her support will be Johnny Ford, Frank Bush, Christensen, the Connally Sisters, the Five Musical McLeans, and the Church City Quartette. Colonel William Thompson, formerly manager of the American Music Hall, is the master of the venture, and the prices will be popular.

A lesson in Marriage, Bjornson's exquisite comedy, which has been retitled by Grace Isabel Colborn, will be presented in the near future by Hart Conway, a preliminary presentation to be given the latter part of this month by Mr. Conway's students at the Whiteman Theatre.

Yesterday, with Lina Aharanoff in her old part, Madame Sherry returned to the Colonial. Annabelle Whiting was of the band of performers in support, replacing Frances Demarest.

The rest of the cast is about as it was when the show left here, except that William Norris is in the part acted by Ralph C. Herz, and a new player is doing the Martinetti part, that



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cured that house for State Fair Week, after which it will be closed forever.

George W. Macartney has announced that Ingersoll Park will open June 4.

H. M. HARWOOD.

PHILADELPHIA

Five Theatres Have Closed for the Season—
Few Attractions—The Stock Company.

PHILADELPHIA, May 16.—The Quaker City's theatre season is practically ended. At the Lyric, Edith Wynne Mathis opened for a short run of two weeks in the New Theatre production, *The Piper*. At the Garrick, Valeria Suratt continues in *The Red Rose*, which is meeting with success. The Adelphi closed early last week because of a slight fire and will not open again this season. The South Broad, the Forrest and the Walnut are dark until the Fall, and the Chestnut Street Opera House will be turned over to vaudeville pictures at popular prices from now until the opening of the 1911-12 season.

The week also witnessed the passing away of the old-time house of minstrelsy in America, the Eleventh Street Opera House. During the week of its final curtain, the managers came all the old songs that had made this house famous in the history of minstrelsy. Among the large audiences were noted the faces of many who at one time had sat at the other side of the footlights and "cooed shouting" until they were hoarse.

Last week Sweet Sixteen at the Forrest, The Country Boy at the Walnut, and The Man from Home, which returned to the Lyric for a week's stay, gave their final performances in this city. Alka Jimmy Valentine was unable to take the week out because of the fire at the Adelphi.

The Aborn English Grand Opera company finished their stay at the Chestnut Street Opera House last week with an excellent production of *Thais*. This popular Massenet opera was also heard in French this season and later the dramatized version was produced at the South Broad.

On Friday afternoon, May 12, an all-star cast, composed of the leading members of all the companies in town, augmented by George W. Collier, appeared in a benefit given in aid of the Philadelphia Modiste Mill Society at the Forrest. Kingling Brothers' Circus was the head of the week and the winter being ideal for out-of-door amusements, had a very big week.

The Orpheum Players last week gave an excellent production of *Hamlet*. Marion Marney, Robert E. Homans and George D. Parker were very good. This week *The Only Law* will be produced. The Grand Opera House patrons had the pleasure of witnessing a good production of *The Blue Moon* last week, and this week *Boots and Saddles* will be played.

Keith's bill is a very good one for this season of the year and contained a high-class three-act play written by Paul Armstrong entitled *A Romance of the Under World*. Little Billy the midget comedian, seemed to take with the audience, who also enjoyed Jere Gray and company, presenting *The Butcher*.

Out in West Philadelphia, the William Penn Theatre has been keeping up its reputation for good vaudeville, and this week Manager William W. Miller has a bill that includes the musical comedy stars, Frank Carter and Hazel Swanson, Miss Allen and Jackson in their act entitled *The Cabin and the Guy*. The rest of the bill is forthcoming.

According to a report current, a big \$100,000 vaudeville and moving picture theatre is to be erected in Kensington. A New York and Philadelphia syndicate has acquired a plot of ground on Frankford Avenue, south of Allegheny Avenue, and has commissioned Frank Koenig, architect, to prepare plans for a playhouse that can seat 3,500.

The first visit of the Friars' Club of New York to this city is expected with a great deal of pleasure, and local theatrical men are arranging a cordial welcome to the frolicsome when they land here on May 20.

Sarona, Le Grand Howland's English opera, was produced under very favorable circumstances at the Academy of Music. During the winter it was given at the German Theatre. Philadelphia society folk became interested, and as a result a committee was organized and plans drawn to give Sarona in English. A very meritorious show was hastily requisitioned, and with an orchestra composed of many members of the Philadelphia orchestra, the opera was sung before a fashionable audience.

J. SOLIS-COHEN, JR.

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Horsford's Acid Phosphate

Half a teaspoon in half a glass of water, refreshes and invigorates the entire system. A wholesome tonic.

DES MOINES.

Billie Burke Well Received on Second Visit—
Regular Season Drawing to a Close.

The ever popular Billie Burke returned to Foster's 10 in Mrs. Dot, and a large audience was in attendance. Mrs. Fluke is booked for June 8. The Princess Stock co. offered Leah Kiescha 7-14, with Francis McHenry in the title-role. Corinne Giles and Frank L. Sylvester appeared to advantage. *Madame Butterfly* will close on June 14.

Beginning 7 matinées, the Matinee put on two consecutive vaudeville offerings per week.

The Fire Commissioner, a one-act playlet, with Harrison Armstrong, was the feature of week's offering at the Orpheum. Good sized audiences were in attendance.

Sarah Bernhardt is billed for 25 at the Coliseum. Manager H. E. Burton announces that the Orpheum will reopen during State Fair Week. The Grand has no more bookings, and probably will not be used until late in August. Russell Forbes, acting manager of Foster's, has as

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LAST WEEK

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S. H. DUDLEY and

ADA OVERTON WALKER

With a Singing Company of 50 in the Classical Comedy Creation

HIS HONOR THE BARBER

REFLECTIONS.

A varied programme has been prepared by David Bispham for the concert which he will give in Carnegie Hall, Sunday evening, May 21. While a large section of the house will be set aside at reduced prices for members of the Wage Earner's League, the concert is intended to make a special appeal to the general public.

Mary Frye Seeley was granted a divorce from her husband, Walter Hoff Seeley, in San Francisco, April 26, by Judge Van Nostrand of the Superior Court.

Virginia Bray returned to the city May 1, after a long and successful season with Stair and Glaser's production of *At the Mercy of Tiberius*. Miss Bray was with their St. Elmo company last season, also with their Detroit Stock last Summer. She will now take a much needed rest. Brun Johnson of the same company returned to her home in Stoughton, Wis., for the Summer.

Barbara Truax, in private life Mrs. Charles S. Albert, was operated on at the Northwestern Hospital, Minneapolis, Minn., May 1. From last reports she is doing nicely.

Julian Eltinge's European tour, which was to have begun May 31 and to have ended July 18, has been delayed three weeks in order that Mr. Eltinge might take part in *The Friars' Frolic*.

Helen Lowell is to be starred in a new comedy, as yet unnamed, by Rida Johnson Young. In her support will appear Eleanor Moretti, Marjorie Wood, Ben Johnson, Frederick Burton, William Roselle, Brigham Royce, Harry Dornton, Robert Laurence,

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CAST WEEKS LAST WEEKS

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THE LIGHTS O' LONDON

By George R. Sims. With this phenomenal cast: Holbrook Blinn, Wm. Courtney, Doris Keane, Marguerite Clark, Thos. A. Wies, Douglas Fairbanks, Chas. Richman, Lawrence D'Orsay, Thos. O. Seabrook, Leonore Harris, Jeffreys, Lewis, Frank Hatch.

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LEW FIELDS Presents

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Last Three Weeks

DAVID BELASCO Presents

THE CONCERT

Herman Bahr's Comedy. American Version by Leo Ditrichstein.

Neil Burton, Edwin Caldwell, and Bertram Marburgh. Robert Milton is staging the piece for the Shuberts.

Julian Eltinge closed his season at the Colonial Theatre, Chicago, last Saturday night. The engagement lasted ten weeks and proved to be one of the most successful in the history of the house as well as in the city of Chicago. Prior to the Colonial engagement Mr. Eltinge played three weeks at the Illinois earlier in the season, and was one of the few attractions which was able to repeat to even larger receipts. He will begin his second season as a star under A. H. Woods' management early in September at either the New Amsterdam or Liberty theatres.

A benefit for the Blide-a-Wee Home for Animals will be given at the Lyceum Theatre on Monday afternoon, May 22. Mrs. Fluke, David Bispham and a number of other artists will appear.

On May 14 Madame Pilar Morin gave certain scenes from *L'Enfant Prodigue* at the Winter Garden. Madame Morin has recently staged *The Alpine Storm* as a pantomime for vaudeville with success. The owner of the pantomime is W. L. Ferris.

Milton and Sargent Aborn have just engaged Homer Lind, the noted German-American baritone and character actor, for his former role of Dr. Miracle in Offenbach's *The Tales of Hoffmann*, which they will revive this Spring in all of the cities where their English grand opera companies are appearing. Another member of the original American cast, Eily Barnato, coloratura soprano, has just returned from London to

NEW YORK THEATRES.

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By Rupert Hughes
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GEO. COHAN'S THEATRE Broadway
M. 41st St. & 42nd St. Even. at 8:30.
Matinees, Wednesday and Saturday.
COHAN & HARRIS present**GEO. M. COHAN'S NEW COMEDY****GET RICH QUICK WALLINGFORD****NEW AMSTERDAM** THEATRE
W. 44th St.
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CLAW & ERLANGER Present

THE PINK LADY

A New Musical Comedy from the French of "Le Baiser." Book and Lyrics by C. M. S. McLellan. Staged by Julian Mitchell and Herbert Graham. Music by Ivana Caryl.

LARGE ORCHESTRA AND COMPETENT CHORUS**LIBERTY** THEATRE, 43rd St., West of Broadway. Evenings at 8:30
Matinees Wednesday and Saturday at 9:30
CLAW & ERLANGER, Managers

WERBA & LEUSCHER present

THE BEWITCHING PRIMA DONNA

CHRISTIE MACDONALD IN THE SPRING MAID

From the German of Wilibald and Wilmer, by H. B. and R. B. Smith. Music by H. Reinhardt.

appear in her original role of the Doll in Hoffmann.

Charles Vaughan, for fifteen years operatic tenor of the Wilbur Opera company, and Sigrid Moore, who has appeared in vaudeville, were married at the home of the latter's parents in Boston on May 2. They were both members of The Isle of Spice company last season.

Morris Gest, son-in-law of David Belasco, returned from Europe on the Kronprincess Cecilie. While abroad he secured *La Femme—La Panter* for Gertrude Hoffmann, and arranged for Mile. Polaire's return in *Le Maitre de Danse*.

A forest fire on May 14 threatened the estate of August Belmont at Babylon, L. I. According to report, Mrs. Belmont led the brigade of workers who started back fires to save the buildings. The toll was of course; no damage was done except to the woods.

Miss Cowboy, a German comedy in three acts, by Gustave Olmar, was given at Terrace Garden on May 11, for the benefit of the Prison Association of New York. Lotte Engel played the title-role. She recently played the child in *Königskinder* at the Metropolitan. Mr. Olmar, Mr. Kruger, Miss Loeser, Mr. Farsoli, and others from Irving Place and from von Possart's company supported Miss Engel.

Fernanda Eilson, who has been suffering from an attack of appendicitis, is at Atlantic City, where she is gradually regaining her strength. Miss Eilson expects to remain at the seashore for a few weeks, after which she will go to the mountains for the Summer.

Carl Anthony, recently in the cast of *The Remittance Man*, George Fawcett's new play, will open with Poll's Stock company, Hartford, on May 22.

"THE MIRROR" PICTURES.

The pictorial portion of *The Mirror* this week contains portraits of many favorites of long standing. Christine Nielsen, whose likeness appears on the cover, has just closed with *The Balkan Princess*. She was alternate prima donna with Louise Gunning. Louise Le Baron, long a prominent member of the Castle Square Opera company at the Castle Square Theatre, Boston, is now with the Aborn grand opera forces. Emily Ann Wellman closed in Boston Saturday night with Anna Boyd, in which Louise La Verne was starring. Miss Wellman made one of the hits of that production.

NEW YORK THEATRES.

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DANIEL FROHMAN, Manager

LAST TWO WEEKS
HARRISON GREY FISKE Presents

MRS. FISKE

And the Manhattan Company in
MRS. BUMPSTEAD-LEIGH
A Comedy by HARRY JAMES SMITH

CRITERION B'way, 45th St. Even. at 8:30.
Mat. Wed. and Sat. 9:30. CHARLES FROHMAN, Manager.

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Evenings at 8:30.
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LAST WEEK
DAVID BELASCO presents

Blanche Bates

In a New Farcical Romance
NOBODY'S WIDOW
May 23—THE COUNTRY BOY

FOLIES BERGERE RESTAURANT THEATRE MUSIC HALL**48th Street** Broadway

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DINNER 8:15 to 11: REVUE & BALLET

6 to 8:15 ETHEL LEVEY & son Artists' Girls
11:15 Supper and Cabaret Performance, 10 acts.
Matinees Saturdays only. Lunches, 12:30 to 2:15.
Tea Revue and Ballet. At 4 o'clock, Intermission,
Tea De Luxe.

Refreshments and Smoking. All Parts of the House.

THE CECIL SPOONER PLAYERS.

Patrons of the Metropolis Theatre this week are enjoying a rip-roaring melodrama of the sort so popular a decade ago. The smell of gunpowder, noise of shot and shell and the duel in the snowstorm still have their thrill, but the pathos no longer has its erstwhile vigor. Charles Bianey's four-act play, *A Child of the Regiment*, one of that replete with improbabilities, is the offering. Colonel Scott Meredith has killed Henry Dillon, and the guilt is fastened on Private Tom Hadley. The Colonel does not know that he himself is the guilty person, and since Tom does not try to clear himself (his love for the Colonel's daughter forcing him to make the sacrifice), the Colonel is strong for his conviction. Of course the story is straightened out and Tom gets the Colonel's daughter. "The Little Major" in Cecil Spooner, who is altogether delightful. Miss Spooner has an indefinable and unique charm. She is unaffected and artless with sudden flashes of humor and a depth of feeling. Next week she will attempt Babbie in *The Little Minister*, which is more worthy of her talents than sensational melodrama. Her interpretation is bound to be interesting and pleasing. Bowden Hall as the hero, Tom Hadley, plays vigorously and seriously. His role, however, offers little opportunity for shading. Like all the old-time melodramatic heroes, Tom Hadley is monotonously self-sacrificing. Philip Leigh in the role of Captain Frothingham, an English absurdity, is excellent; in fact, his performance seems well-thought-out and not at all cast in the stock company style. Hal Clarendon's guttural tones are unpleasant. Mr. Clarendon evidently suffers from the impression that a deep, raucous voice suggests great manliness. Distinct enunciation suffers thereby. Violet Holliday makes a good beginning, but her endeavor to supply comedy becomes painful. The other members of the cast are satisfactory. The cast: Private Tom Hadley, Bowden Hall, Philip Leigh, Captain Frothingham, Hal Clarendon, Private Shon Maguire, James J. Flanagan; Private Dagnal, Darrel Vinton; Private Burton, Charles M. Ellwood; Jim Hawkins, John P. Copland; Harry Cooper, Charles Jones; Bill Holden, Marshall R. Stevens; Henry Dillon, William Dale; Alice Meredith, Fannie Louise Carter; Della Atkins, Rica Scott; Sue West, Violet Holliday; Little Major, Cecil Spooner.

AMUSEMENTS THE COUNTRY OVER

ALABAMA.

MOBILE.—LYRIC (Gaston Neubrik): The Merchant-Atwell Stock co. opened April 17, and were summarily closed by the house management after one week. The impression made by this co. was anything but favorable. The co. was left here stranded by their management, and a benefit was given them at the Lyric, which drew a packed house. Pictures and light vaudeville will be the summer attraction, beginning 1.

MONTGOMERY.—MAJESTIC (W. K. Couch): Mabel Paige Stock co. in Billy 1-6 pleased large houses. Same co. 8-15.

ARKANSAS.

HELena.—THEATRE (George A. Miner): The Barrier April 21; excellent co.; good business. Paul Gilmore in Mummy and the Humming Bird 3; co. fair; poor business. Merry Widow 4; pleased one of the largest houses of season; third appearance. Madame Sherry 12. Queen of the Moulin Rouge 16. Low Dockstader 18. Frederick Wards 25. Ruth St. Denis 31.

HOT SPRINGS.—NEW PRINCESS (J. F. Head): Vaudeville 8-15; capacity business. **WEEK.**—AIRDOME (J. F. Head): Billy Alice Musical co. in The King of Diamonds 8-15; capacity to capacity. **LYRIC (H. Hale):** Vaudeville 8-15 pleased good business.

CALIFORNIA.

SAN FRANCISCO.

Bernhardt Enthusiastically Received—Engagement of Nance O'Neil and Charles Cartwright.

The Columbia was packed with an audience which showed great enthusiasm at the thrilling performance of Divine Sarah in L'Aiglon. Madame X. Jeanne D'Arc, La Sorciere, La Fous. Sister Beatrice, and Jean Marie are the plays to be presented by the great artist. David Belasco will present The Lily for two weeks, beginning 8, starring Nance O'Neil and Charles Cartwright.

The Alcazar presented Isotta Jewel as the star in A Woman's Way, with Thurston Hall out. The Tiller Girl will be the next attraction here, and will mark the first appearance of Sydney Ayres as the leading man.

At the Savoy Blanche Ring opened April 30 to a large house, much pleased and well entertained by her presentation of The Yankee Girl. Harry Clegg is here excellent foil, supported by a good co. and pretty girls. Sotherton and Marlowe will be the next star attraction.

Alschuler scored a triumph evening 1 at Scotton Hall.

Russian Symphony Orchestra gladdened the hearts and ears of music-loving folks. Pepito Arias being the soloist.

A number of the co-eds at the university struck 1, because they were asked to fall into the arms of their male opposites during a rehearsal for the presentation of The Hop King. They refused, claiming too short an acquaintance with their fellow undergraduates.

The Orpheum has a good bill, including Sam Chip and Mary Marbie and Charles Vance, while Grace De Mar is featured at the Empress, Armstrong 8-15; the American, and the Colemans at the Virginia.

Theatergoers Hall was injured at the Alcazar 27, having fallen from the aeroplane while acting in the Aviator, and one of the stage hands named Wagner was seriously injured by being hit with a 400-pound weight at the same time.

Julia Dean will come to us again as one of The 14-15.

Howard Hickman acted as the leading man to Miss Jewel in A Woman's Way.

Mary Garden will come to us soon under the management of Will Greenbaum. She will be the last big feature to be seen here this season under Greenbaum's contract. He promises good numbers for next season. A. T. BARNETT.

LOS ANGELES.

Edgar Selwyn's The Arab in Rehearsal—Large Advance Sales for Follies of 1910.

Sotherton and Marlowe, with a splendid co. well equipped, were at the Majestic 1-6 to packed houses. The demand for seats was so great that two extra matinees were given. Frank and spontaneous applause was given the stars and their supporters at each performance. Much attention is paid to all the theatrical effects, and the costuming of the co. is exceedingly elaborate.

At the Belasco 1-7 Nan o' the North, with Marjorie Rambeau as Nan, played to good business. There are but eight characters in play, which is more or less of a queer bit of literature creation. Miss Rambeau is quite alluring and shines resplendent in her costume. Lewis Stone, while given a part of but little opportunity, handles it in his usual conscientious way. Dick Purcell also has but little to do, but laughs. Robert Harrison has more of a part than the others and is quite in his element. Marion Gibbons, cast as the husband, does a fine bit of character work as a French Canadian and receives many plaudits. The play has made sufficient hit to run for a second week.

Paid in Full is the all absorbing attraction at the Burbank April 20-26 and is packing the house at every performance. This play has been seen here several times, but it may be said that no better production has been offered than that

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now being produced by Mr. Moroso's capital stock co. Rehearsals are now in progress for Edgar Selwyn's new play of the Orient, entitled The Arab. Mr. Selwyn will have the title part. The rehearsals are under the personal direction of David Hartford.

May Robson in The Rejuvenation of Aunt Mary opened at the Mason Opera House 4 for three nights. Miss Robson was to have filled a week's engagement at this house, but she was taken ill last Saturday at Santa Barbara, was unable to fill her engagement for the first three nights of the week. She is supported by a capital co. and was greeted by a splendid audience on the opening night, which welcomed her most heartily. Arthur Dearing, Jack Story, and Nina Neville are well cast, and offer convincing support. Booked 8-13 is The Follies of 1910, which has had such enormous patronage for the past two weeks in San Francisco, and judging by the advanced demand for seats it will do as well in this city.

Ferris Hartman and co. at the Grand Opera House is now playing Fantasie to capacity, and will offer The Red Mill 8-13. In this production will be seen Arthur Hull and Leroy Swaine, recently with the Belasco Stock co.; also Maria Golden, one of the cleverest character women who has played on the local stage.

DON W. CARLTON.

RIVERSIDE.—LOBBING OPERA HOUSE (F. C. Nye): Blanche Ring in The Yankee Girl April 24 pleased crowded house. May Robson in Rejuvenation of Aunt Mary 25; good performance; fair house. Ruth St. Denis in diamond of the Orient 1; artistic performance; poor house. The Mystic Rose 4, 5 & 200 local people in casts; charity benefit; poor houses; under direction of Robert F. Skilling. Ferris Hartman in The Toymer 21.—ITEMS: Alder to open his Alder 15.—Auditorium will run stock until June 1.

OAKLAND.—MACDONOUGH (H. H. Campbell): Follies of 1910 1-3; great production; capacity houses. Sarah Bernhardt 8. May Robson 11-15.—LIBERTY (H. W. Blahm): Richard Hotaling, supported by Bishop's co., presented The Merchant of Venice 1-7; well presented; attendance very good; co. up to all requirements. Our New Minstrel 8-14.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton): Ruth St. Denis April 21 played to fair house; pleased. Madame Bernhardt 27. The Russian Symphony Orchestra 28. Blanche Ring in The Yankee Girl 29.

COLORADO.

ASPEN.—WHEELER OPERA HOUSE (Sheehan and Yates): Keogh Stock co. 1-2; drew good houses. Plays: American Born and Cloverdale. Nashville Students and Minstrels 8.

CONNECTICUT.

BRIDGEPORT.—PARK (Shea Theatres Co.): Robert M. Sperry's The Marriage Game had its premiere 6-15; featuring Hattie Steinbach and Ralph Kellard. The entire production was notably successful, and the frankness with which the "man hunt in three attacks" is prosecuted offers some serious food for thought as well as amusing lines. The running fire of witty dialogue is crisp and bright. Charles R. Jewett and Charles E. Peck filled conventional yachtsmen roles, but Clara Bell and Marion Storme lacked full opportunity to display talent. Bernard Brill (made up as the double of John Ince) bought "near real" motor cars and aeroplanes with coal-burner recklessness. Lena Mann's musical numbers alone and with Thomas Driscoll were delightful. "Juliet" was featured heavily in imitations, varying from Vesta Victoria and Nazimova to Jimmy Powers and Harry Lauder. The author was called on for a man, and made good there, as he had done in the play. The Mikado, by local talent. 18. Elks' Minstrels 15.—POLI'S (L. D. Garvey, res. mgr.): They call it Old Home Week here 8-13, because of several local and semi-local acts. Gene Hughes and co. Walsh, Starr and Lynch, Tom Linton and Jungle Girls, Fred Gilligan, Burdick and Barry, Florence Legere, Pomy Moore and D. J. Davey, Ernest Pantzer and co., and the Springfield Twins made up the bill of ten acts.—ITEMS: Welcome indeed is the announcement of the eighth Summer dramatic stock season 15-20 with Arizona. Special interest attaches to the re-engagement of many local favorites of former seasons. John Ince will share leading honors with Jans Tyrrell; the latter succeeding Alice Fleming, who will be genuinely missed. Charles Schenck and Theodore Martin come back as comedian and ingenue, respectively, and Dore Booth will play heavies.—Arthur Suckham returns to play characters.—Poli's box-office was robbed 8 but beyond causing the ticket racks the damage is small.—George H. Bunnell, whose greatest fault was his open-handedness, died last week at his Southport home, long associated with P. T. Barnum, of this city, in show enterprises; he graduated to the Hyperion in New Haven and Bunnell's Theatre here—both of which were long-time successes. His generosity left him in moderate money circumstances, but rich in the love and admiration of his legions of friends. No manager ever tried to do more for the amusement-seeking public.

WILLIAM P. HOPKINS.

HARTFORD.—PARSONS (H. C. Parsons): The Chocolate Soldier 4-6; Kent large audiences in good humor and sent them home humming the catchy airs. All the principals and choruses acted with dash and vim, receiving many recalls. A most pleasant augmentation was the special orchestra of twenty, admirably conducted, and the opera was in every way as well produced as at its long run at the Casino. The popular Hunter-Bradfords opened their stock season 8 to S. R. O., and were given a hearty welcome by their hosts of friends. Dignity was the offering for the opening week given in the most artistic and dramatic manner that characterizes presentations of this exceedingly carefully trained and talented co. The cast includes Ernest Stellard, Orlando Daly, Albert Parker, Walter Hitchcock, Bernard Thornton, Frank E. Lamb, Arthur Hurley, Fred Munier, Jennie Justice, Marion Lorne, Margaret Greene, Diana Huneke, and Jean Galbraith. The brilliant production is staged under the able direction of Lloyd B. Carlton, who will direct during the twelve weeks' engagement. Marion

Lorne was called before the curtain by her many enthusiastic admirers, and Robert Hunter was forced before the curtain after the third act. His modesty forbade him saying more than to express his grateful appreciation of the hearty response his efforts had received in his six seasons here. There was flowers galore for everybody in the co. Next week, The Girl of the Golden West. At Poli's The Four Fords and Marshall Montgomery were the top liners of the excellent bill. The Hartford and Scene, with vaudeville and pictures, pleased good sized audiences.

A. DUMONT.

NORWICH.—POLI'S (J. W. Rusak): The final week of the season was ushered in 8 by an excellent performance of The Great Divide by the stock co. from Poli's Theatre, Meriden. The people were all new to Norwich theatregoers, but established themselves at once as actors of ability, and it is to be regretted that the closing season prevents their appearance in other plays. Elwood Boatwick as Stephen Ghent acted with much power in that difficult role, and Caroline Locke was admirable as "P." Jordan, playing with care and discretion. The other parts were in competent hands, and the mounting was very creditable; business good. Poli's will now be dark until early in August, when another season of stock will begin with a particularly strong co., composed largely of the co. of the favorite members of last season's co.

STAMFORD.—ALHAMBRA (Frank Hogan): The Forbes Stock co. 8-15, presented The Christian in fair business. This was one of the best dressed productions of this season, and gave Jesseline Rogers a great opportunity. Her scene with Gus Forbes at the end of the third act created favorable comment on all sides. Gus Forbes' work as John Storn goes without saying; Mac Desmond as Polly gave an excellent interpretation of the role; A. O. Henderson as Lord Robert did very clever work; Frank Fielder as Drake put over some of his best work this season, which is saying much. Next week, The Merchant of Venice.

WATERBURY.—POLI'S THEATRE (Harry Parsons): Human Hearts April 22 to good business. The Parish Priest 24 pleased. Mrs. Leslie Carter in Two Women 25; attracted a large audience. Grace George in Sausage for the Goose 28. The Old Homestead 29; good business. Chauncey Olcott in Barry of Ballymore 4. The Rosary 6. Smart Set 6. Chocolate Soldier 18.—JAQUES (V. Whitaker): Poli Stock co. opened in Arizona 8; good business. Blanche Douglas and George McQuarrie in leading roles; co. good.

MERIDEN.—POLI'S (Thomas Kirby): The Parish Priest April 27 to fair business. Leslie Carter 28 in Two Women to a large and well pleased audience. Poli's Summer Stock co. opens 1 with Girls, headed by E. F. Bowick and Caroline Locke pleased good business. Hoyt's Musical Comedy co. 8-10; poor business. Boston Festival Orchestra 12; 10 capacity. Chocolate Soldier 12. Apache James in Judy O'Hara 13. Meriden's Own Stock co. 15-20 opens week with the Squaw Man.

NEW BRITAIN.—RUSSWIN LYCEUM (T. J. Lynch): The Rosary 8; well received; good business. Motion pictures 7 to good returns. The Warne Ward co. 8-10 presented The Way of the West, Tempest and Sunshine. Doris Thorne to well filled houses. Chocolate Soldier 11 to large and highly pleased audience.

KEENEYS (P. S. McMahon): Vaudeville and motion pictures 7-12 to satisfactory business.

MIDDLETOWN.—MIDDLESEX (Henry Engel): Old Homestead April 28; welcomed by the usual good sized audience. Mildred and Ronciers 29; annual visit to good business.

Hoyt's Musical Comedy co. 1-6.—ITEMS: new open air theatre is being built, and will be ready to open 30; capacity 700.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray): Doris Thorne 6; small audience owing to counter attractions; same cast as appeared earlier in the season in repertoire.

Phil Ott in The Explorers 12. Hoyt's Musical Comedy co. 19, 20.

FLORIDA.

JACKSONVILLE.—DUVAL (J. B. Delcher): Wolfe Stock co. in Before and After 7-13; good to good business. Same co. in The Man of the Hour 14-20.—BIJOU (J. C. Gray): Moody and Gondwin, Cadence, Johnny Smith and Sisters, Dunn and Collins, Burdick, Bennett and Bradford 15-16; good, to capacity.—**MAJESTIC** (A. B. Hoyt): Dunlop and Folk, Billy Davis, Louis M. Granat, William Busto, Nevin and Erwood 7-15 pleased good business. Henry and Lise Mary Davis, Joseph Kelly, Kawara Japan 14-20.—**GRAND**: Excellent pictures, to capacity.—**SAVOY** and **MIRROR**: To good business. Drawing well.—ITEMS: Keeping up his well-known public spirit, Manager Delcher gave the Duval Theatre, free of every expense, for afternoon and night of 9, to the Order of Railway Conductors now in national convention here. He also, at his expense, had the house elaborately decorated for the occasion.—Through the personal efforts of Manager Delcher, assisted by Managers Montgomery, Leach, and Hoyt, the Anti-Sunday Amusement bill pending in the Legislature was defeated.—Wolfe Stock co. played Palatka, Fla. 9 to fine business.

GEORGIA.

ATLANTA.—LYRIC (Henry L. De Give and Hugh Cardosa): Second week of Schiller Players in Mrs. Temple's Telegram 1-6; large and appreciative audience; Richard Thornton and Marie Pavey in leads. Same co. in Secret Service 8-15.—**GRAND** (Eugene Perry, res. mgr.): Opera House Players, with Charles Arthur and Irene Timmons, presented Glorious April 27-29; fair business; same co. in The Commanding Officer 1-5; fair business. The Girl and the Judge 6-12.—**WYRTHES** (Hugh Carson): Billy B. Van and Beaumont Sisters, Ann Chandler, Bassett, Evers-Wadner, and Dill and Ward 1-6; S. R. O. all week.

AUGUSTA.—GRAND (Richard Tait, res. mgr.): The Augusta Musical Festival April 24, and matines, with Damrosch and his Orchestra; excellent, to good houses. The Three Twins

20 delighted S. R. O. The Chocolate Soldier 3 closed season; delighted S. R. O.—**CASINO**: The Palut and Powder Club (local) presented The Private Secretary 15 to good house; well pleased. 1920 Minstrels 4 (local) pleased good house.—ITEM: Season at the Grand has been rather light owing to slim booking.

IDAHO.

BOISE CITY.—PINNEY (Walter Mendenhall): Boise Commercial Club presents the three-act musical farce, The Princess of Panama, under direction of Clark Burrough. 4, 5; well staged by local talent and pleased two big houses.—**ORPHEUM** (Flynn and Swoz): Pictures and team work; good business and attractions.—**IDLE HOURS**, BIJOU, LYRIC, and 1818: All doing fairly good business.—NEW BOB (W. F. Bousier): Still continues to capture big crowds.

WALLACE.—MASONIC TEMPLE (C. A. Keating): Midnight Sons April 25; capacity; great success. Merry Widow 26; packed house; pleased immensely. The Barrier 1; medium house. Paul Gilmore 6; good, to fair business. Madame Sherry 8; Queen of the Moulin Rouge 11. Dockstader's Minstrels 13. Frederick Ward 18. Girl from Bector's 25.

ILLINOIS.

PEORIA.—MAJESTIC (Henry Sandmeyer, Jr.): Francis Wilson in The Bachelor's Baby 3; large business; fine. The Midnight Sons 4; big business; great. The Burgomaster 5; good as ever; pleased; excellent business. Grace Van Stadiford in The Paradise of Mahomet 10; excellent; large patronage. James T. Powers in Havana 11. Chimes of Normandy (new) 12.—**LYCEUM** (Frank Bayman): Week 8-14; Abdallah Brothers, Imperial Comedy Quartette, Charles Mack and Etta Doanin, Maywood and co., Al. Lawrence, Kennedy, De Mille and Kennedy, Crochard, Richard's co., same programme; big business.—**LYCEUM** (Felix Gerspacher): Frank Alainey, Paul Flores, Tossing Levellies, Hammond and Forester, Dancing Belles; good business excellent.—**JOHNMED TEMPLE**: Mary Garden 15. Boston good business 4. She witnessed Francis Wilson's performance 8 and Midnight Sons after her own performance 4.

OAK PARK.—WARRINGTON (George M. Gatta): Grace Hayward Associate Players in Composite Bill: One act each, Brown of Harvard, Burdick, Mary Ann, Forty-five Minutes from Broadway, Lion and the Mouse; good; fair business. Leslie Carter in Two Women 25; attracted a large audience. Grace George in Sausage for the Goose 28. The Old Homestead 29; good business. Chauncey Olcott in Barry of Ballymore 4. The Rosary 6. Smart Set 6. Chocolate Soldier 18.—JAQUES (V. Whitaker): Poli Stock co. opened in Arizona 8; good business. Blanche Douglas and George McQuarrie in leading roles; co. good.

MERIDEN.—POLI'S (Thomas Kirby): The Parish Priest April 27 to fair business. Leslie Carter 28 in Two Women to a large and well pleased audience. Poli's Summer Stock co. opens 1 with Girls, headed by E. F. Bowick and Caroline Locke pleased good business. Hoyt's Musical Comedy co. 8-10; unprecedeted success of the co. assures their return next season; opening Sept. 4. The Climax, one of the United Play Co.'s road co., 16-20.—ITEMS: Miss Hill and Miss Redding make early start for home in Kansas City.—Robert Jones leaves this week for his Summer home in Oshkosh, Wis.—The Warrington is to be remodeled during Summer.

AURORA.—GRAND (Charles Lamb, res. mgr.): The Girl I Love April 30; very good co.; good business; pleased. Peck's Bad Boy 2; fair business. German co. 6; fair business. Rock of Ages 7; two performances, to good business. Billy Clifford in The Girl, the Game and the Man 14. Hoyt's Minstrels 16.—FOX (J. J. Rubens): The La Velles, Hart and Bertie, Al. Laurence, Billy Burke, the Lansdowns, Four Gypsy Girls, Dr. Volta, Holmes, Wells and Finley, co. Shubert Musical Trio week 1-7; big business; pleased.

QUINCY.—EMPIRE (W. L. Bushy): St. Louis German Stock co. 3 drew large audience; good production. James T. Powers in Havana 8 pleased good business; star and entire co. gave good satisfaction. Minneapolis Symphony Orchestra 9; two large and prospective houses; excellent concerts. Billy Clifford 11. Milwaukee German Stock co. 12.—**BIJOU** (W. N. McConnel): BIJOU Stock co. played to good houses. Plays: An American Hunter and Tennessee's Partner 1-5.

BLOOMINGTON.—CHATTERTON (Charles A. Takacs): The House Next Door April 22; excellent co. to fair business. Dave Lewis in Don't Lie to Your Wife 26. Harry Lyman Twins in The Prince 27.—ITEMS: The Girl in the Springroom, Iahmeli, and The Girl from Springfield.

MORRISON.—AUDITORIUM (A. B. Lewis): The Village Postmaster April 19 failed to please; fair business. In the Bishop's Carriage 21. Winnie's Brothers 1-6; very good co. and matines. Plays: The Poor Millionaire, The Game, The Dutch Blockhead, Men of the World, Keppier's Fortune, Sheridan Keene. Ideal Stock 12, 13.

CANTON.—OPERA HOUSE (J. W. Gosselin): Burgomaster 6; fair co. and business.—ITEMS: The Airline will open under the management of Laker and Laker, who have also leased the Opera House and will take possession in the Fall.—During the Summer season Ross and Ross will have motion pictures at the Opera House.

ELGIN.—STAR (Prickett and Thiesen): Sherman Stock co. April 24-30; excellent co. opened to good business. Sherman Stock co. 8-15. In The Other Man's Wife and a new version of The Devil.—ITEMS: This is the sixteenth

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THE FRANCIS, CAL. MINNEAPOLIS, MINN.

week of stock; business continues good.—Bea-
tice Gordon has joined the co.

TAYLORVILLE.—**ELKS** (Jerry Hogan): The Frank Dudley Stock co. 1-6; good co. and business. Plays: At Piney Ridge, Rival Candidates, Hello Bill, The New Dominion, Dr. Jekyll and Mr. Hyde, and Amy of the Circus.—ITEM: This closed the season here.

STREATOR.—**PLUMB OPERA HOUSE** (J. L. Williams): The Girl I Love 1; an unusually strong musical production; capacity. Peck's Men Boy 7; fair business. Milwaukee German Theatre co. 26.

STERLING.—**ACADEMY** (George Olin-
sund): The Kendall Players 1-6, presented The
Miracle of Circles 9, The Mills of the Gods, St.
Simo, and The Under Dog to fair business.

GREENUP.—**EWART THEATRE** (Euston and Eckard): Hans Hanson April 14 pleased good business. Captain Racket (local) 19; fair business. Marion Stock co. 30-32; fair co., to medium business.

ROCKFORD.—**GRAND** (Hugh Flannery): Al. G. Field's Minstrels April 22; twice to large houses. The Haresfoot Club 27. Blanche Walsh canceled.

PRINCETON.—**APOLLO** (E. L. Beiden): The Burgomaster April 26 pleased good house; excellent co. The Kendall Players 8-13 opened to good business.

OTTAWA.—**THEATRE** (M. Duffy): The Burgomaster 9 delighted poor house. Thomas's Orchestra 24.

INDIANA.

INDIANAPOLIS.

**Henry Kolker Greeted by Oldtime Friends—
Stock Company for the Shubert Murat.**

The Great Name, one of the successes of the latter part of the season, in which Henry Kolker is starring, and one of the most delightful plays ever here all season, was the only regular attraction at the Shubert Murat 5, 6. Mr. Kolker, who is well remembered here as leading man of the stock co. at the Grand some years ago, gave a remarkably effective and fine performance. Miss Whatal, Sam Edwards, Warner P. Richmon, Harry Tansey, Louise Woods, Lizzie Hudson, Collier, Frances Gaunt, Ruth Chatterton, and Dorothy Walters in leading parts were excellent and added much to the success of the play. Buffalo Jones' illustrated lecture on "Lassing Wild Animals in Africa" 10, 11. Grace Van Studdiford in The Paradise of Mirth 12, 13. St. Paul Symphony Orchestra 14. James T. Powers in Havana 20-21. Stock 26, opens season in Barbizon Friday 29. Stock put on What Happened to Jones at the Park 8-13. Frank Jones, the popular comedian of the co. carried the burden of the fun with great success, assisted by Charles Lindholm, Morris Foster, Thomas Chatterton, Louise Dunbar, Lucile Calvert, Gertrude De Mont, Henrietta Vaders and others. Why Women Sin 15-20.

At Keith's Grand 8-13 Joseph Hart's Bathing Girls headed the bill, with Ellis and McKenna, Mr. and Mrs. Edwin Connolly in Sweethearts. Klein Brothers and Sibyl Brennan, the Four Vixens. Glenn Ellison, the Great Orpheus, and Ward and Curran.

With the approach of Summer weather many permits are being issued by Building Inspector T. A. Winterrowd for motion picture houses and arcades.

Henry W. Savage was in the city overnight 5, having made a flying trip from New York to witness the production of Henry Kolker in The Great Name at the Shubert Murat 5, 6. He returned the following day. Mr. Savage confirmed the report that Earl Fury Parks, the well-known local bass, had been engaged for a part in one of the co. of The Girl of the Golden West.

Members of the stock co. that begins its season at the Murat 29, under the management of Fred J. Dailey, will assemble here 22 to begin rehearsals for the opening production. Barbara Christie.

The eight girls of Joseph Hart's Bathing Girls, headliner at Keith's Grand this week, reported here last week.

Louise Woods, leading woman with Henry Kolker in The Great Name, was the guest of her uncle and aunt, Mr. and Mrs. George Mead Boisgel, during the engagement of the co. here last week.

PEABODY KIRKWOOD.

GOSHEN.—**JEFFERSON** (H. G. Sommers): My Southern Rose April 29 canceled. A Friday Afternoon, under auspices of Goshen High School Juniors, and directed by Eddie Ballou, of Chicago, amused good sized audience 28-29. Mock Trial, given under the direction of E. V. Newell of Worcester, Mass., very poorly attended. Golda Zone in The Girl and the Tramp attracted half audience 6. Madame Sherry, with Edward M. Foy, Marion Miller, Eddie Heywood, Edith Sinden, Franklin Purman, Alice Hill, Joe Smith, Martha, and H. J. Hewitt in the cast gave pleasant performance to good business 5. An enlarged orchestra was a feature that added immensely. The Flower of the Ranch 13. Goshen High School Commencement June 5. Cohen High School class play. His Uncle from India 6.

MUNCIE.—**GRAND** (Moore Circuit): Earl Stock co. 1-8; fair houses and co. Al. G. Field's Minstrels 21; good house; excellent co. Orville Harrold Concert 12. Grace Van Studdiford in The Paradise of Mahomet 15. —**STAR** (Ray Andrews): Phasma, Duffy and Sawtelle, Thomas Voce, ventriloquist; Reiff, Clayton and Heff 1-8.—ITEMS: Orville Harrold, a former Muncie tenor, but now of New York city, under contract with Oscar Hammerstein, is home for a few days before his departure to Europe 22, and will through Fred S. Love, and with permission of Oscar Hammerstein, give a concert at the Wyson Grand 12.—Muncie Elks, P. F. O. E., No. 245, will give their minstrels 25, 26.

TERRE HAUTE.—**GRAND** (T. W. Bar-
hyd, Jr.): Blue Mouse 6, matinee, pleased large business. Midnight Sons 7 to capacity; fine performance; George Monroe clever comedian. The Great Name 4; business large; best offering in years. Jewish co. 10. The Burgomaster 16. James T. Powers in Havana 15.—ITEMS: Manager Sam Young will open the Airdrome 14. —The Orpheum is doing good business.

SOUTH BEND.—**OLIVER OPERA HOUSE** (Harry G. Sommers): Louise Brueckner in Grossstadt 8 to small but appreciative German audience.—**AUDITORIUM** (Harry G. Sommers): The Girl and the Tramp 8; light business. Madame Sherry 8 pleased capacity house.—**INDIANA** (Thomas Moss): The Indiana Theatre Stock co. in The Supreme Test 1-7 closed season.

MICHIGAN CITY.—**OPHRUM** (A. O. Himmelman): Metz and Metz, Helen Stuart, the Lorraine and Dudley co., Kramo Brothers, Mc-

Kissick and Shadley, the Diamond Comedy co. 8-13; good business.

ANGOLA.—**CROXTON OPERA HOUSE** (Charles Biya): Lion and the Mouse April 11; good business. Flower of the Ranch 17. Miss Nobody from Starland 29.

LA PORTE.—**HALL'S** (Wilbur J. Hall): The Lion and the Mouse 15. Manhattan Stock co. 18-20. The Girl of My Dreams 22.

IOWA.

FORT MADISON.—**BRINGER GRAND** (W. E. Engesser): The Allen Stock co. 1-7 in repertoire, with Ethel May, the Mystery Girl, pleased good houses during the week. Breyer Point 8 (home talent) pleased full house. Gross Stadt Luft 10. Chinatown Trunk Mystery 15. Richard Jones in Silver Threads 19.—**UNDER CANVAS**: Miller Brothers opened in A Cowboy's Girl 6. Miller Brothers, proprietors; Fred Pilcher, manager; Eddie Jackson, general agent; Robert Calhoun, agent; Charles E. Ellis, stage-manager. John M. Miller is a native of this town.

DAVENPORT.—**BURTIS OPERA HOUSE** (Cort, Shubert and Kindt): Milwaukee Pabst Theatre co. 7 pleased fair sized audience. James T. Powers in Havana 8; gave the best of satisfaction, to large audience. Grace Van Studdiford 9 in The Paradise of Mahomet; enthusiastically received by a light house; performance merited more liberal patronage. The Merry Widow 15.—**OPERA HOUSE** (D. L. Hughes): Billie Burke in Mrs. Dot pleased well filled house. Theodore Thomas's Orchestra 22, 23.

MARSHALLTOWN.—**NEW ODEON** (F. Bradford): The House Next Door 7 closed local season and pleased a good house. Vaudeville for the Summer started 8 to crowded houses. Canto and Curtis in comedy singing and dancing, and Fox and Durkin in a comedy sketch provided the acts.—**COLONIAL** (G. Walter Thompson): T. Nellie Down's King of Kooks and Anthony and Bender in a German comedy sketch pleased large houses April 30-6.

WATERLOO.—**THEATRE** (A. J. Bushy): House Next Door 8 pleased small house; counter attractions.—**SYNDICATE** (A. J. Bushy): Vaudeville 1-6 fair business.—**CRYSTAL** (J. Jolly Jones): Vaudeville 1-6; best business in history of house.

SPENCER.—**OPERA HOUSE** (Franklin Flotte): Marion's Merry Makers 1-6; good house and fair co. Merry Milkmaids, High School Glee Club (local) 10. Minstrel Show 25. High School Play, Brown of Harvard. 31.

KANSAS.

COLUMBUS.—**MCGLIE'S** (W. E. McGhie): The Great Divide 12.—ITEMS: Kit Carson's Buffalo Ranch Wild West (Wiedemann Brothers) under canvas 2; had good business.—Brundage Amusement co. 8-13, auspices local M. W. A. Lodge.

OTAWA.—**ROHRBAUGH** (F. C. Dobson): Brewer Stock co. 1-6; fair performances, to fair business in Billy, Forget-Me-Not, A Man's Way. Dr. Jekyll and Mr. Hyde, The Easterner. Theodore, violinist. 12.

LOUISIANA.

DONALDSONVILLE.—**GONDRA** (William F. Nolan): Morgan Musical Comedy co. in a Royal Counter Jumper 2, 3 satisfied good business; awarding of prizes \$5 in gold 4. Patterson Sisters in vaudeville 5, 6; good co. big business; pleased.—ITEM: The United States battleship "Idaho" will be anchored in the local harbor 15, 16, and various entertainments have been planned for the officers and crew during their stay.

MAINE.

PORTLAND.—**JEFFERSON** (M. J. Garity): The Rosary 8-18 pleased good business. Jumpin' Jupiter 16, 17.—**KEITH'S** (J. E. Moore): Stock co. in Wildfire 8-18 drew big business and gave fine presentation. Lola Down in as Mrs. Barrington simply captivated the audience and was forced to respond to several curtain calls. Sidney Toler filled all requirements of the character of John Garrison. Blanche Frederici as the House Maid was sparkling and full of life; Mark Kent, Robert Hyman, Louis Albion, Joseph Lawrence, David Perkins, Malcolm Fassett, Belle D'Arcy, and Marcella Koller; all did well. The Dairy Farm 15-20.

AUGUSTA.—**OPERA HOUSE** (Thomas H. Cuddy): George Evans's Minstrels April 28; first class performance; well-filled house. Madame Sherry 2; excellent production; large audience.

BRUNSWICK.—**TOWN HALL** (H. J. Givens): A. C. I. Musical Clubs 8; excellent; good house. Nellie Gill Stock co. 8-10. The Thief 15. G. A. R. Concert (local) 30.

MARYLAND.

BALTIMORE.

Edith Helena and Lois Ewell Demonstrated Their Ability—Friars' Frolic About Due.

The Aborn Opera co. scored one of their greatest triumphs 15, when Massenet's famous opera Thaïs was sung for the first time in English in this city. The opera was only heard here for the first time last March at the Lyric, when Mary Garden sang the role. The audience which crowded Ford's Theatre gave ample proof of the interest in this city. The production by the Aborn forces is deserving of the greatest praise and unanimous approval was heard on all sides.

Taking everything into consideration, it is one of the best things the Aborn management has offered the local public during the many visits here. In Edith Helena and Lois Ewell they have been extremely fortunate in securing two singers for the title-role who not only possess voices of great range and power, but are admirably fitted by nature to sing roles of this nature. They both demonstrated surprisingly good his- trionic ability in their delineation of the character. Louis Kreidler and Giuseppe Picco alternate in the role of Athan. Mischa Peressini is the Nicias. There can be no doubt that Thaïs will draw capacity houses 18-20, and the Aborn people deserve the greatest thanks for their progressive spirit. Lohengrin 22-27.

Another good bill is provided at the Maryland 15-20, headed by Montgomery and Moore, who are making their first appearance in this city. Will Archie and co., Eleanor Kent and co. win

BROOKLYN AMUSEMENTS.

**Addison Pitt Gave a Performance to Be Remem-
bered—Aborn Company in Robin Hood.**

For the closing week of the season at the Gotham of the Gotham Players presented The City 8-13, and was enthusiastically received by a large audience at every performance. As George Hannon, Addison Pitt was seen at his best, and gave a performance that will be remembered by the thesaurers of East New York until he returns next season. The part of George Hannon, Jr., was played well by Raymond Whitehead, the leading man. Louise Carter was excellent as Eleanor Vorhees. Evelyn Watson as Cicely again displayed her versatility, and was liberally applauded for her fine work. J. Albert Hall's George Band, Sr. was dignified and manly, even at the time of the confession of his disonor. Others in the cast were Kate Woods Fiske, Ethel Oborn, James Kyrie MacCurdy, Frederick Clayton, Daisy O'Connor, and Norman Wendaill.

The Crescent ended its season with The Servant in the House 8-13. James Ponsonby Makayshy was in the hands of Arthur Buchanan, who was seen at his best. M. J. C. Briggs as the Rev. William Smythe gave an admirable and creditable interpretation of the role. Mary Stockwell scored another triumph in the role of Auntie Mary, her niece, fell to the lot of Miss Martin. Others in the cast were George Allison, Charles Schofield, and Josephine Agoston.

Phillips's Lyceum Stock company presented The Girl and the Tramp 8-13. E. A. Turner as Henry Tanner did very well. Emma De Casier as Little Tyke of Park Row was also excellent.

Le Boheme was produced by the Aborn English Grand Opera company at the Academy of Music last week. The principal singers in the cast were all admirably fitted for their respective roles. Umberto Sartorius as Rudolph being perhaps more at home in Puccini's opera than any of his associates. His singing was liberally applauded. A very attractive Mimi was Blanche Duffield. Louise Braun made a very pretty picture of Musetta, and sang with a great deal of feeling. Another Italian in the cast was Conte Enzo Bonomo, who sang the part of Colline, and was well received. The group of belated artists also included Frederick Huddy as Schaunard and William G. Stewart as Marcel. Bertrand Phoenix appeared as the comical Don Alcindor. The opera was well staged, and seemed to meet with favor.

Robin Hood, sung by the Aborn Comic Opera company at Shubert's 8-13 before an appreciative and enthusiastic audience. John H. Phillips was in the role of Merry Outlaw and earned much applause. Phil Burton as the Sheriff of Nottingham, Joseph Ratiff as Little John, George B. Frothingham as Friar Tuck had the other leading male parts. The prima donna role of Maid Marian was splendidly taken by Cecilia Rhoda. Edith Bradford as Alan-a-Dale was particularly effective.

Barry of Ballymore, with Chauncey Olcott in the title-role, was presented at the Grand Opera House 8-13, and, judging by the reception accorded Mr. Olcott, it proves that the popular tenor has not waned in popularity in this borough.

The Faun was produced by the Majestic Theatre 8-13, and was one of the best plays Brooklyn has had this season, and it was greeted by a large audience during the entire week. Mr. Faversham played the Faun with excellent effect. Julie Opp was Lady Alexandra Vaneey, H. M. Oberst the Lord Stanbury, Arthur Elliott the King's Counsellor, and Lionel Belmont the Money Lender.

Alma, Where Do You Live?, with Truly Shattuck in the leading role held the stage at the Broadway Theatre 8-13.

The attractions at the burlesque houses 8-13 were: Empire, The Brigadiers; Casino, Jolly Girls; Star, Renta-Santley company, and the Gayety, Trocadero Burlesque.

A gala vaudeville bill headed by Frank Fogarty was offered at the Greenpoint Theatre as the concluding week of the season.

Irene Franklin and Valerie Berger divided the honors at the Orpheum Theatre last week.

Mary Richfield, who has been playing with her husband, Thomas J. Ryan, for twenty-five years in vaudeville, retired from the stage with the performances last week at the Orpheum Theatre. Few teams are better known to "two-a-day" audiences than the Ryan-Richfield combination, and the decision of Miss Richfield to withdraw after such a long and brilliant career is a matter of considerable interest to the old-time vaudevilleans as well as to the patrons of the variety houses.

Edwin F. Reilly, press representative of the Lee Avenue Theatre, has taken entire charge of the press work for Corse Pavon's three houses, Grand Opera, New York, Gayety Theatre, Hoboken, and the Newark Theatre, Newark. Mr. Reilly has moved his office to the Grand Opera House.

Permitting the audience to select its own vaudeville each week by voting in the novel plan decided on by Manager David Robinson for his playhouse by the sea, the New Brighton Theatre, which opens 15. From time immemorial the one thing that has stood between a theatrical manager and the public's dollars has been the inability to give theatre patrons just what they want. It's a well-known fact that the great theatricals are not only willing but anxious to do business at the box-office, providing the manager has something to offer that they at least think they want. The great difficulty lies in determining what best suits in the way of amusement, and Manager Robinson now believes that he has a scheme which will interest the public in trying to anticipate the public's desires, putting the issue squarely up to the theatre patrons.

This week: Academy of Music, Madame Butterfield; Shubert, King Dodo; Majestic, Lonia Mann in The Cheaters; New Brighton, vande-

ville.

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LETTER LIST.

WOMEN.

Altman, Mabel, Thelma Audrie, Isabell Ashley.

Blankley, Annie, Margaret Bowell, Gertrude Barrett, Josephine Burke, Anna Bradly, Grace Barbour, Marie Baxter, Fay Browning, Elizabeth Buckley, Marion Benson, Mrs. Leo C. Bell.

Cowles, Jane, Frances Comstock, Blanche Clarke, Miss Clowney, C. Cary, Mrs. Howard Chambers, Ida Campany.

Day, Mamie, Lillian Dix, Florence Donaldson, Lydia De Noy, Ethel Davies, Marna DeGeorge, Josephine Duffy, Amy Dale, Dorothy Dene, Grace De Vere.

Ehrroll, Kathleen, Florence Eldridge, Ethel Elmer.

Florence, Mable, Marianne French, Grace Fisher, Mrs. P. H. Fawcett, Madeline Findley, Margaret Fisks, Beulah Freeman, Ann Faskey, Virginia Francis, Ruth Francis, Claire Ford.

Guerney, Grace, Alice Gordon, Mae Geyer, Jessie Giesen, Alice Gordon, Emeral Gordon, Ethel Grau.

Guinn, Jessie, Alice Gribble, Blanche Gribble.

Hoppe, Clare, Lucia Hartford, Catherine Hayes, Alice Hill, Ethel Hunt, Helen Hilton, Minnie Hey.

Hastings, Katherine, Natalie Jerome, Florence Johnston, Edith Jonson.

Klein, Alice, Rita Knight.

Lyon, Dorothy, Minnie Lee, Celest Leslie, Lyons Leigh, Mina Loris, Anna Laughlin, Dorothy Lewis, Miles Mildred, Louise Marshall, Nora May, Norma Mitchell, Basco Marion, Isabelle McMadigan, Louise Meyers, Gertrude Millington, Mary Miles, Tully Marshall, McLaughlin, Mago McGrew, Mrs. W. McLaughlin, Catherine McCann.

Oliver, Goldie, Eliza Otis, Mae Osborne.

Paulet, Clara, Hilda Pohill, Virginia Pearce, India Palmer, Gertrude Perry, Annie Poole.

Quinton, Jeanne, Anna Raynor.

Reinford, Mabel, Carrie Reynolds, Lila Reynolds, Florence King, Anna Raymond, Jane Reed.

Reid, Sophie, Mrs. Thomas Rogers, Anna Ross, Mrs. Ralph, Margaret Reilly, Eva Radell, Jessie Redden, Margaret, Mrs. Bert Smith, May Stock, Clara Schroeder, Anna Silvers, Estelle Sprague, Mrs. F. Smith, Margaret Sayres, Barbara Sarre.

Taylor, Jeanne, Wm. Tullwood, Sue Talmage.

Uhl, Dora, Grace Van Auken, Marguerite Von Koenig, J. Von Statton.

White, Annie, Alice Windhurst, J. Winlock.

Yawn, Ellen.

MEN.

Amaden, Claude, Billie Atkinson, Louis Anker, John Adair, Joseph Albert.

Burnett, Bedford, J. Benton, James Beall, G. Bennett, Arthur Bell, Donald Burroughs, Fred Bond, Joseph Belmont, Frank Beannon, D. E. Bean, Walter Brower, Charles Borthin, Phil Bishop, Jas. Beall, J. Bingham, Herbert Boatwright, Carl Ball, Jack Bryce, Frank Bixby.

Campbell, Allan, Harry Carey, Wm. Carroll, W. Canning, John Charles, Charles Chaplin, Geo. Childs, Wm. Cullen, E. Calvert, Wilber Cox, Fred Conklin, Lionel Clarke, Auguste Cordon.

Debecker, Charles, Emmet Devoy, James Doyle, Harry Dunkinson, Brian Dury, F. A. Demarest, Chester De Vos, Race Dunrobin, Wm. Dupont, Eugene Dantelle.

Edward, E. Ernest, B. Erigras.

Feicht, Harry, H. Flood, Al. Flomory, Chas. Fulton, Carl Fleming, Ernest Francis, Van Frank, Phil Felt.

Gray, Bob, Norman Gray, Roy Gordon, Master Gabriel, Ernest Groome, James Gordon, Ed. Grant, Robt. Gantner, A. Gaurd, Ernest Greenberger.

Hughes, C. A. J., Hemphill, J. K. Hutchison, Irving Hall, Carl Herbert, Cleveland Haycock, Arthur Hooper, Geo. Hall, Millard Hawley, E. Hall.

James, True, Geo. Jaynes.

Kerrigan, Warren, E. J. Klink, Jerome Kennedy, Joseph Kevin, Edwin Kendall, Jacques Kean.

Lindley, David, Percy Leach, Walter N. Lawrence, Henry Lehmann, Chas. Lee, Clinton Lloyd, Roy Liddell, S. L. Leaming, Oscar Laskone, Clifford Leath, Howard Lange, Charles Leita, J. E. Levanian.

GREGORY, PHILLIPS & STEGNER

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the well-known Theatrical Attorney, will have charge of the Law Department, and will conduct a general practice.

the opening night that the management thought it must be closed.

CYBERNIA. — **MARYLAND** (William Green, res. mgr.): Vanderville and pictures April 20-22 (except 21) to good business; acts fair; good. **M. E. S. Pinafors** (local) 22 gave a creditable performance before a large house. Vanderville and pictures 2-6. The Red Mill drew capacity 1; co. fair. Underlined is Mary Manning in her play *A Man's World* 8; capacity house; entire co. made a decided hit; Miss Manning was at her best, and responded to numerous curtain calls. Cast includes Ann Crewe, Helen Ormsbee, Alphonse Ethier, W. H. Lyons, Arthur Bartholomew, Claus Borel, and Mark Short.

ANAPOLIS. — **COLONIAL** (Fred W. Faikner): Red Mill April 20; good performance and business. **J. H. Hackett** 2; good performance; fair business. **Kate Morton** 9 in *Camille*; closed season.

MASSACHUSETTS.

SPRINGFIELD.

Chassey O'leary and Leslie Carter Here This Week—Season About Over.

A short dramatic week at the Court Square produced Chassey O'leary 3 in familiar character in *Harry of Ballymore* and Mrs. Leslie Carter in *Two Women*. Both did only a fair business, though the dramas were interesting and the curtain presentations good. Nothing is known after the Chocolate Soldier, which comes on the three-day engagement beginning 6, except the local Music Festival 15-16, and it is to be hoped the soldier would sound tape on the stage. No plans for Summer stock have developed.

Phil's last week of vanderbilt was one of the best, having Lydia Barry, the real woman comedian; George Felix and the Barry Girls in *The Boy Next Door*; Russell and Smith's Minstrels in a lively tabloid minstrel performance; Verner co., English pantomimists; Mabel Hardine and co. in Jim Graney's Wife; Redway and Lawrence, musicians, and Fred Watson in songs and stories. May 8 the Poll Summer Stock season opens with a fine production of *Arizona*. Manager Breen has issued a large edition of a neat booklet, giving silhouetted half-tone portraits of all the top members of the co. with brief descriptions of their duties.

The Gilmore ended its season with half a week of Robinson's *Cruise* Girls and the last half of *The Sweetest Girl in Dixie*.

EDWIN DWIGHT.

FALL RIVER. — **ACADEMY** (George S. Miller, res. mgr.): The Three Twins 4, with Clinton Crawford, Hugo Fay, Joseph Allen, Delta Nilton, Mayme Geroux, and Daisy Lee; good performance and attendance, very fair. **Folly** of the Circus 12-13. **Richard Carle** 22.—**BL** (Charles Benson): Bill 4-6; Crimmins and Gage, James Murray, the Laurels, George Earle and co. 1. **J. W. Myers**, James Walbank, Gladys O'Hearn, the Bijou Pictorial Novelty, 8-10; Coleman and Francis in *O'Brien's Christmas Eve*, Misses Hyland and Farmer, Charles Thompson to large attendance.—**PREMIER** (Charles Benson): Bill 4-6; The Lambert Brothers, Berwick and Charles E. Myers, 8-10; The Brockway Brothers, The Whitmarsh Brothers in *At Dawn in the Jungle* pleased very good attendance.—**ITEMS**: Mrs. Joseph Preston Peabody read her play *The Piper*, at an extra open meeting of the Woman's Club in Music Hall April 28, before one of the largest audiences which has ever gathered there, and her audience was delighted. Mr. Peabody was introduced by the president of the club, Mrs. Spencer Borden, Jr.—Arthur Ariesky, of *Over Night*, co. will spend his vacation cruising the waters of Narragansett Bay in his new catboat which, by the way, is one of the best in Rhode Island.—Louise Kent, leading woman with Silver Threads co., will spend her vacation in the East, when the co. closes in June.—Silver Threads has had a very successful season.—Harrington Reynolds and Walter S. Fenner, of the Roxy co., will arrive at their bungalow "Outlook," Tiverton, R. I., 14.—Tim Kelly, of the Arcadians co., arrived home 6.—Manager J. M. Welch was the guest of James F. Driscoll 4.—The theatrical hall took place in Music Hall 4, the affair being tendered to the members of The Three Twins

co. Commencing at 11 o'clock, after the co. had concluded its performance at the Academy, the ball continued until 2 a. m.—**Channel**, the decorator, outdid himself in decorating the hall for the occasion, and it certainly presented a fine appearance. Conspicuous at the front of the stage was a larger than life size figure of J. M. Welch, the only and original "Jack" Welch of this city, who is the general representative of Cohan and Harris. Mr. Welch was a special guest of honor and led the grand march. A majority of the co. were present. The music of the dance programme was one of the enjoyable features of the evening. Each selection was taken from a popular play, and was excellent for dancing. Just before 1 o'clock the grand march was held. This was led by John M. Welch and his sister, Battie Welch, followed by William T. Manning and Lillian Kilby, 12-13; Leger and May 11. **Manley** 12-13; **McNamee** 12-13; **Bois**, of the city, called from New York 10 Bois, for Paris, where he will open a permanent booking office for foreign acts that are playing in the United States.—**Charles Benson** has been appointed manager of the Bijou and Premier theatres.—**The Harry La Marr Stock co.** will open at the Palace Theatre 11, presenting musical comedy.

W. P. GEE.

FITCHBURG. — **CUMMINGS** (George H. Hill): Cummings Stock co. in *What Happened to Jones* 4-6 to good business. Leslie Carter in *Two Women* 8 to full house; the supporting co. capable and satisfactory; obliged to respond to several curtain calls after each act. Stock co. in *Thelma* 9, 10 to good business. *The Mummy* and *The Humming Bird* 11-12. **Madame Sherry** 17.—**BIJOU** (Harold F. Jackson): The Six O'Connor Sisters 1-6; Budd and Chair and Goodhue and Burges.—**ITEMS**: Charles Bird, for basso and character roles, and A. A. Honkiss, tenor, have been engaged by Manager W. W. Sargent of the Whalon Park Opera co. for the season which opens June 19.—The most important transaction of the season in theatrical circles in this city occurred recently when the Bijou Amusement co., controlling the Bijou Theatre in this city, and the Bijou Springfield, co., entered into a cooperative arrangement with W. A. Appell and A. C. Miller, owners of the Cummings Stock co., whereby the Cummings will come under the direct management of the Bijou Amusement co. for one year beginning Sept. 1, with an option on the real estate of the property for a period of five years—the future policy of the houses is yet undecided.—Frank E. Herson, musical director with Flake O'Hara during past season, returned here for a brief rest.

NEW BEDFORD. — **THEATRE** (William R. Cross): Ten Dandy Dixies, Eugene Barnes, Mac Belmont 8-10; Evans, Amita and Evans, Todd-Judge Family, Harland and pictures 11-13; pleasing capacity business. **Folly** of the Circus 18, for benefit of Mrs. Addie G. Miller, house treasurer.—**HATHAWAY'S** (John M. Hathaway, res. mgr.): The Lester Lerner Stock co. in Heidelberg 8-13; delighting large audiences.—**SAVOY** (John W. Barry): Miss Lulu Savoy, Harry Lorraine, Fred Smith, Clayton and Tenille 8-13; big business.—**VIENNE'S** (H. H. Vienne): **Maboney** Brothers and Daisie, Ralph V. Stark, Eric and Leo, and pictures 8-13; a good bill well patronized.—**CASINO** (Fred J. McAlmon): **Tate or Stock** co., headed by Harry Moore in Carmen 8-10. **The Vixen** and **The Thief** 11-13; fair business.—**COMIQUE** (H. A. Chenowith): George N. Brown, Heron-Owen co., and Miss Armstrong, Lottie Gardner, Ito Japa, and Fern and Fern; good business.—**ROYAL** (Alfred Lebarre): Lynn Stock co. closes season 8-13. Plays: Utah, The Western Judge. A Fight for a Million, St. Elmo, The Girl and the Outlaw, and The Younger Brothers; poor business.

GLoucester. — **UNION HILL** (Lothrop and Tolman): **The Countrin** 4, 5; a comic opera suggested by James Russell Lowell's poem of the same name, in two acts by Charles Felton Pidgeon, with music by George Lowell Tracy, was given its initial performance in this city under the auspices of the Gloucester Day Committee, with Herbert J. Kearney as Zekie and the principals were Deacon Parker, Hulda's father, by Richard Green; Hesia Hawkins, the village music teacher, by Robert Evans; J. Quincy Adams, a young lawyer from Boston, by John F. McDevitt, and an amateur chorus com-

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posed of some of Gloucester's leading young men and women, of which too much praise cannot be given, as well as the fine singing of the leading parts, especially the stirring song by Andrew J. May, which made a great hit. A fine performance and highly pleased large houses.

MICHIGAN.

DETROIT.

Lina Abarbanel Warmly Welcomed—Vaughan Glaser at the Lyceum.

Madame Sherry did a good week's business at the Opera House 8-13, and Lina Abarbanel met with the warmest kind of a reception from press and public. Henriette Crosman in *The Peacock* and the Goose 15-20.

The Temple Theatre has not booked a more fascinating number this season than Emma Carse, who monopolized headline honors 8-14. The balance of the bill was in keeping with the high standard of the house. Paul Dickey and co. in *The Comeback* 15-20.

The Vaughan Glaser co. offer *The Squaw Man* at the Lyceum 7-13, when Knighthood was in Flower is underlined 15-20.

Milne's Theatre, Detroit's newest house of vaudeville, offered a strong bill 8-14, headed by Arizona Joe and his band of cow punchers in *A Glimpse of Prairie Life*. Captain Anson, known to all good baseball fans of this and a past generation, was royally received on the same bill.

At the Avenue Theatre the Jardin de Paris Girls, headed by Abe Leavitt, drew good warm weather houses 7-13, and next week *The Yankee Doodle Girls* hold forth.

Roger Imhoff, as good an Irish comedian as there is on the burlesque stage, was the chief drawmaker with C. B. Arnold's *Fads and Follies* at the Gayety 7-13. Both burlesques and the collo were a little above the average. Rose Sydell 15-20.

Joseph E. Garry, who closed this week at Chicago with *The Third Degree*, spent a few days in Detroit this week renewing acquaintances with old friends.

ELY A. MARGNI.

COLDWATER. — **TIBBET'S OPERA HOUSE** (John T. Jackson): *The Chocolate Soldier* 8. Madame Sherry, with Texas Costa, 12. Frank Batchelor's *World Travel Lecture* 15. Clint Francis's musical version of *Peek's Bad Boy* 16. *The Golden Ginch* (local), under auspices Light Guards, 19. *The Concert Singer* 24. Miss Nobody from Starland 29.

MINNESOTA.

ST. PAUL.

Charlotte Walker Added to Her Popularity—Some Good Attractions Yet to Come.

An admirable performance throughout was **The Admirable Crichton**, as presented by James Neill's stock co. at the Metropolitan 7-13—admirable as to title, admirable as to acting, admirable as to stage settings. Charlotte Walker was again a great favorite as *Lady Mary*, and Robert Dronet scored as great a hit as Crichton. John F. Maher, Ernest Comsart, James T. Galloway, Edith Luckett, Francine Adler, and Aline McDermott were all congenitally cast. James Neill has decided not to alternate the Minneapolitan and St. Paul co. for the present, but to let each co. continue in the city where its members have so speedily become popular. The Girl with the Green Eyes 14-20.

At the Shubert 8-14 the Milwaukee German Theatre co. presented *Jugenfreunde* 8 and 11. **Goldene** 8, 9. **Sonnensuite** 10. **Senator** 12. **Feen vogel** 15. **Saendnungsregister** 14. **Rather Light** 16. **Womans** 17. **Womans** 18-20. **Marie Dresser** 21-24. Bookings for June and July embrace **Blanche Ring**, *The Queen of the Moulin Rouge*, and **E. H. Southern** and **Juile Marlowe**.

The Lewis-Oliver co. opened its six weeks' season at the Grand with *Thelma* 7-13, to good business. The co. includes Ruth Gale, Diana Dowmar, Hazel Harrington, Otis L. Oliver, Jack Lewis, Frank Condon, Sherman Kelly, N. H. Winn, Homer Briggs, and Ernest Drury. The Devil 14-20.

At the Colonial the stock co. presented *Friends* in a thoroughly satisfactory fashion 7-13. Franklyn Hall appeared as the musician and Ted Woodruff as the poet. Clara Williams gave a creditable performance as the operatic star. Moths 14-20.

Orpheum 7-18: *The Photo Show*, Gene Greene, Black Brothers, Mignonette Kokin, Rowena Stewart and Gladys Murray, Minnie Emeric, and **Lauretta** 19. **Montezuma** 20.

The Minnesota Historical Pageant, with its artistic settings and groupings, showing different epochs in the history of Minnesota, attracted large audiences to the Auditorium evening 4 and afternoon 5.

Sarah Bernhardt will appear at the Auditorium in two performances 27. *Camille* will be given at the matinee and *Madame X* in the evening.

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It seems that the Salisbury Stock co. project at the Shubert has been abandoned and it is likely that the theatre may remain dark the major portion of the Summer, although there is some talk of motion pictures and vanderbilt.

JOSEPH J. PFISTER.

WINONA. — **OPERA HOUSE** (O. F. Hall): The Third Degree April 29; splendid co.; fair business. *The Isle of Spice* 1 pleased large house.

BRAINERD. — **OPERA HOUSE** (F. G. Hall): The Third Degree April 29; splendid co.; fair business. *The Isle of Spice* 1 pleased large house.

MISSOURI.

ST. LOUIS.

Joseph Sheehan Opera Company Opened to Good Business—Parks Doing Well.

Joseph Sheehan Opera co. sang Madame Butcher at the Shubert 8-18. Joseph Sheehan sang the part of Pinkerton to the delight of the St. Louis opera-goers. Grace Nelson sang the role of Cho Cho San very well. The play is attracting good crowds and indications point to a very successful Summer season. *Il Trovatore* 15-22.

Blue Mouse at American returns as breezily amusing as it ever was. Wanda Ludlow's *Paulette Devine* is a somewhat different mouse than that which we have been accustomed to see, but is very good.

Chinatown Trunk Mystery at Havlin's 8-18. Co. is a fair one and the play is attracting good crowds.

The headliner at Columbia 8-22, *The Couriers*, is very good. There are some five or six other acts of very good quality that are also attracting good crowds.

Forest Park Highlands is attracting big crowds. The theatre is offering good vanderbilt. George Auger, the tallest actor on the stage, is the headliner, together with four or five other good acts.

Suburban Garden opens 14. *Thais Magrane*, the St. Louis girl, opens the season with *When Knighthood Was in Flower*.

VIVIAN S. WATKINS.

KANSAS CITY.

Eva Lang and Company Won Enthusiastic Approval—Outdoor Amusements Attract Many.

The local season is rapidly drawing to a close, the week of 7-13 finding the regular season over at the Shubert and Grand, although the former will stage the Lyman Howe travel pictures for several weeks. The Orpheum and Gillies are now on their final week, while closing announcements from the other houses are expected daily. The out-of-door amusements, however, are coming to the front. Forest Park having been open for the past two weeks, while Electric Park announces their initial day for 21. Fairmount Park and other resorts are likely to follow soon.

Eva Lang and co. in *Wildfire* opened to excellent business at the Willies Wood 7, continuing for the week. The Lillian Russell comedy is well received to stock work and the leading part, a particularly hand, role for Miss Lang, was played with dash and spirit, winning enthusiastic applause. The supporting co. were *Heavenly* cast. Eugene Ormonde playing Jack Garrison capitally and sharing in the honors. Others who deserve mention are Earle Mitchell, John J. McCabe, Lloyd Bacon, Clinton Tustin, Charles Collins, Louise Valentine, and Janet Sterling. The production was well staged. Eva Lang co. in *A Squaw Man* 14-20.

The Lyman H. Howe travel pictures opened a five weeks' engagement at the Shubert 7 and, from the success they have achieved here in former years, the run promises to be a popular one. An excellent collection was offered the opening week, the feature of which was *A Day's Sport* with King Edward of Great Britain. These pictures were extremely interesting, while others that won favor were *A Trip Through Indo-China*, *Laying Track on the Grand Trunk Pacific*, and *Opening the Roosevelt Dam*. A change of bill will be made weekly.

Buddy Bill, Jr., was the Gillies offering 7-14. Playing to good business in spite of the lateness of the season. As the name indicates, the play is a Western melodrama. It was well played by a co. headed by Edward Dubinsky and Irene Daniels and pleased immensely.

The closing week's bill at the Orpheum 7-18 was headed by Fanny Ward in a valet entitled *The Unlucky Star*, which was a decided hit.

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Other acts included Rosina Casselli, Boudini Brothers, Charles B. Lawlor and Daughters, Leo Carrillo, Maxim's Models, and Brown and Ayer, all pleasing.

William Schilling and co. presented an unusually strong sketch, called "The Vampire's Pool," as the topline offering at the Empress 7-13, winning enthusiastic applause. The bill also included Six Gypsy Singers, Eugene Trio, Edith Monroe, Ollie Mack and co., Robert Roland, Haymond and Hall.

The Bon Tons held the boards at the Gayety 7-18, playing to the usual good business. The evening in one of the best seen at this house this week, and the big co. were enthusiastically received. Bowery Burlesques 14-20.

Edmund Hayes in his old play, "The Wise Guy," was the Century attraction 7-18, opening to big business. A feature of the performance was an added attraction called "The Mysteries of Isis," a series of living pictures combined with clever mechanical effects. The act was a decided hit.

The Grand closed its season 7 with an extra performance by Billy Clifford and co. in "The Girl, the Man and the Game," the attraction of the previous week. The theatre will reopen Aug. 19 with Henry Woodruff in "The Prince of To-night."

The third week at Forest Park opened with good attendance, all the concessions doing an excellent business. Standard's Band concierge and the vaudeville bill were features of a big bill of amusements.

Mary Garden appeared in concert at the Willis Wood 8 before one of the largest audiences of the season, scoring a most emphatic triumph. Each and every one of her vocal numbers was loudly applauded, and she proved numerous in her encores. Arturo Titaldi, violinist, and Howard Brockway, pianist, were capable assistants.

Madame Sarah Bernhardt is announced for a half-week engagement at the Auditorium 18-20.

The plays will include "L'Aiglon," Camille, and Madame X.

Electric Park announces a grand opening 31. This is the most popular of Kansas City's several amusement parks, and is ranked as one of the largest and most beautiful of its kind in the United States. Many new features are to be added to the long list already installed and another prosperous season should result.

D. KEEDY CAMPBELL.

COLUMBIA—THEATRE (R. H. Hall): Traivenay of the Wells April 26. University Players, pleased good house; Jessie Ralston as Rose, Ethel Hohman as Tom Wrench, and Raymond Leggett as Sir William deserve special mention. "Hundred Dollar Bill" 6, 8; S. H. O. both nights. Charles Breckinridge Stock co. 8-13.—ITEM: "Hundred Dollar Bill," the musical comedy by Blair, Patterson and Bryant, presented by Missouri University Quadrangle Club, which has played here to four S. H. O. houses within three weeks, is, by special invitation, to give three performances at the Grand Theatre, Kansas City 18-19. Vaughan, Bryant and Bryant, Garrison will play leading roles, supported by Geraldine Anderson, Jeanneine, Hilda W. Hale, Stephen Owen, and thirty-five others. Albert Chonowich and Robert Lekman are the comedians, and Jessie Ralston, Elisabeth Phillips, and Lynn Schmitz the dancers.

ST. JOSEPH—SHUBERT (Harry C. Fitzgerald): Grace Van Studdiford in "The Paradise of Mahomet" 3; one of the finest of the season; the star and Maud O'Brien close rivals for first honor; business fair; this performance was a benefit for Tony Schaeffer, cashier of the theatre. James T. Powers in "Havana" 4 was a delightful production and a fine setting for the star; business fair. Beginning 7, the Shubert Stock co., headed by Eleanor Knight: opening attraction "The Love Route" —LYCEUM (O. U. Phillips): The Hickman Stock co. in "The Swamp Angel" April 30-2 and "The Sweetest Girl of All" 4-8 pleased fair business. John Drew in "Smith" 3 was one of the big events of the season and pleased capacity house. Billie Burke in "Mrs. Dot" 11.—ITEM: William Vance, treasurer of the Lyceum, will leave this week for Des Moines to take charge of the Airdome there for the summer.

CARTHAGE—GRAND (A. C. McKiernan): Millard K. Wilson co. and original Dimer Stock 8-15. Plays: "The Call of the Bird," "Under Arizona Skies," "Bob's Uncle," "Southern Folks, Slaves of the Orient," "The Irish Detective," and "Confusion: good co. and business." —ITEM: Billy Smith, a former resident of Carthage, now playing with this co., is quite a favorite here.

JEFFERSON CITY—JEFFERSON (Joe Goldman): Pictures and vaudeville 1-6 to good business. Billy Clifford in "The Girl, the Man and the Game" 9 pleased fair house.—ALRDOME (W. J. Edwards): Hutton-Bailey co. opens 15; weekly change of co. and nightly change of bills.

NEBRASKA.

OMAHA.

Mary Garden at the Brandeis—New Stock Company Selected for the Gayety.

At the Brandeis Mary Garden was the offering and the concert was enjoyed by a good-sized audience. Grace Van Studdiford gave two performances 6, 8, playing to good business. The star was in excellent voice, and the supporting co. much above the average. "The Merry Widow" 7-9, with an extra Tuesday matinee, to a series of well pleased audiences. The co. was an unusually good one. Manager Burroughs announces Sarah Bernhardt 21, Ethel Barrymore 29, 30. The Folies of 1910 June 1-8. Mrs. Flite 7, 8.

The programme at the Orpheum week of 7 is Russell and Devirne, Lotta Gladstone, Belton, Chappie and co., Lawrence and Fitzgerald. The Tales of Hoffmann, Burnham and Greenwood, and the Four Casting Dunbars. Business not so good as usual, owing partially to the extremely warm weather.

At the Boyd the Frank E. Long Stock co. is giving a good presentation of Lena Rivers, with "The Man from Kokomo" week of 14.

At the Gayety Manchester's Crackers opened a week's engagement 7 to a good-sized audience. The specialties are amusing and business is good. The Bon Tons close the regular Gayety season week of 14.

Manager Johnson, of the Gayety, has just returned from a trip down East, where he was accompanied by Lloyd Ingraham. The object of

their visit was the selecting of a new stock co. for the Gayety. They report their visit a successful one and promise an attractive line of plays for the Summer engagement, commencing 21. J. RINGWALT.

LINCOLN—OLIVER (F. C. Schurz): Grace Van Studdiford in "The Paradise of Mahomet" 4 pleased good business. "Merry Widow" 10 pleased capacity.—LYRIC (L. M. Gorman): "What Happened to Jones" 8-13 drew the business.

OPHEUM (H. E. Billings): Harry Sullivan and co. made big hit in "The Favorite" 8-13; Trilby Brothers were large drawing cards.

FREMONT—LARSON (W. A. Lowry): James and Ward Sisters 4-6 in "Cozy Corners" and "The Red Dagger" to fair patronage. This co. was organized here and stars out for Summer. Richards and Pringle's Minstrels 8.—ITEM: Fremont Vaudeville Theatre is doing a packed house business.

KEARNEY—OPERA HOUSE (R. D. Garrison): "A Prince of His Race" 1; good performance to light business; star very good; closed local season.—ITEM: Former Manager J. F. Saap left for Los Angeles and other Pacific Coast cities.

NEW JERSEY.

NEWARK.

Payton's Company Best Here in Years—Abern's Season Opens.

The Corse Payton Stock co. presented Zaza 8-13 to crowded houses at every performance. Such complete and satisfying performances at the rates charged have not been seen here since the Brinker Stock days about a dozen years ago. The numerical strength of the Payton co. made it unnecessary to double minor parts. Blanche Hall, who has played the role of Zaza on the road, was especially engaged, and showed much experience in the part. At the end of the big scene" of the fourth act, several curtain calls were demanded. She made a splendid impression, and it is regretted that her engagement was so short. Clifford Ellington, the new leading man, also made his local debut at Payton, and gave a fine portrayal of the role. Eugene Frazer as Due de Briseau scored, giving a splendid performance. Harry B. Roche as Casca added much to his credit for his fine impersonation of the singing partner of Zaza. Mr. Roche showed his knowledge of the role, having played it before. Ed. Farrel as Jacques Riganit looked handsome and did splendidly. Valerie Blouin scored as Nathalie, getting much comedy out of the part. Jesse McAllister, who has become a favorite, played Alice in a sweet manner. Anna Layng, another Newark favorite, played the short role of Florianne excellently. One of the best pieces of child acting was that of little Corrine Malvern as Toto; she was natural and seemed perfectly at ease. She was pretty to look upon, and has a charming personality. It is hoped her services will be needed often during the Payton engagement. Solome Park looked beautiful as Madame Dufrene, and acted her small role splendidly. The Lion and the Mouse 15, with Mabel Brownell as leading woman.

Beverly of Graustark entertained good-sized audiences at the Columbia 8-13. Eleanor Woodruff gave a splendid performance. A capable cast including Edith Berwyn, Lillian A. D'evere, Lawrence Evert, Mortimer Martin, and Charles G. Perley.

The Lady Buccaneers will have the honor of being the last attraction played at Miner's Empire, as the wreckers begin 15 to demolish the building, and in a few weeks the Empire will be a thing of the past.

Will M. Creasy's clever sketch, "Bottle" 6-9-9, was enacted at the Court Theatre by Rae Brosche and co. and scored. Others on the bill were the Johnsons, Columbia Wizards, Joseph Cook, Anna Lehr, Skinner and Wood. The latter part of the week were Bayone Whimble and co., Armstrong and Fern, Irene La Tour, Fisher and Green, Ross and Carson, Jack and Bertha Rich.

Rather good programme at Proctor's Theatre 8-13: Haines and Vidocq, Edward Jolly, Charles Clear and Winifred Wild, "High Life in Jail," Gertrude Anna Forbes, assisted by Mr. Clarke and Mr. McCoy; "Vassar" Girls, who made a decided hit; Fritz's Dogs, Carrie Little, Raymond and Hoss.

The stock co. at the Arcade presented "The James Boys" in Missouri to big houses. Camille next week.

Albert O. Warburton, who has been with the Corse Payton forces for eight years, closed here 13 and joins the stock co. now playing at Taylor's Opera House, Trenton, N. J.

Una Abel Brinker plays a week's engagement at Proctor's Theatre 15-20.

Lois Evans, the gentlemanly manager of Miner's Empire, will take the management of Waldman's Opera House next season.

The Aborn Opera co. begin their Summer season at Olympic Park June 5 and will be welcomed by many admirers. The Red Mill will be the opening offer and the cast will include Walter S. Wills, William R. Swor, George Kunkele, Harry Burress, Carl Hartberg, John R. Phillips, W. H. Beresford, Agnes Finlay, Sadie Kirky, Dorothy Hutchinson, Margaret Dama, and Maurice Lavigne.

GEORGE S. APPLEGATE.

JERSEY CITY.

Edith Speare and Raymond Bond Drew Well—Spooner Stock Doing Well.

Polly of the Circus was a strong card at the Majestic 1-6, where it drew good houses. The production was a fine one, and gave the best of satisfaction. Edith Speare as Polly was winsome, sympathetic and clever. Raymond Bond was fine as the Minister. David R. Young as the Clown was excellent, and his pathetic work was appreciated. Jules Ferrar as the Canvassman, Walter Milton as the Deacon, Marie Platt as the Colored Housekeeper, and William Henchy as Hasty Jones, were good support. An especially attractive feature of the play is the second scene of the last act. In this a good circus performance is given by Emily Stickney, bareback rider; Williams and Williams, trapeze; George Baird, acrobat; Peter Barlow's trained dogs. Billy Abbie and Frank Ryan are the clowns. Graustark 8-13 was presented to well pleased audiences, and the excellent manner

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of production and the capital co. appearing in same were all of the best quality. Alfred Swenson and Frederick McQuirk as the Americans were at their best, and put lots of snap and life to the parts. Atkins Lawrence as the Minister of Police was the same careful, forcible actor, and he scored heavily. Frank Hanson as the Villain, Gabriel did a fine piece of acting, and Thomas Taylor as his son did excellently. Harry B. Castle as Taffy, Neil Barrett as the Laird, William Pinkham as Little Billy, Douglas Lloyd as Seiko, Arthur S. Byron as Lou Lou, L. J. Fuller as Bagot, Olive Grove as Mrs. Bacot, and Florence Hill as Angeles were all there, and gave strong and intelligent conception of the different parts. The stage mountings were of the best. Frances Starr in "The Maid" were all good. Frances Starr was perfect. This is the best role he has appeared in since he joined the Spooner co. as leading man, and he richly deserved the curtain calls he received. He was strong, and just severe enough to make the part a fine piece of work. Edna May Spooner as Trilby was natural and easy, and played the part with good taste and a thorough knowledge of its requirements. Leila Davis as Madame Vinard was also excellent. Harry B. Castle as Taffy, Neil Barrett as the Laird, William Pinkham as Little Billy, Douglas Lloyd as Seiko, Arthur S. Byron as Lou Lou, L. J. Fuller as Bagot, Olive Grove as Mrs. Bacot, and Florence Hill as Angeles were all there, and gave strong and intelligent conception of the different parts. The stage mountings were of the best. Frances Starr in "The Maid" were all good. Frances Starr was perfect. This is the best role he has appeared in since he joined the Spooner co. as leading man, and he richly deserved the curtain calls he received. He was strong, and just severe enough to make the part a fine piece of work. 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PLAYS

the sidewalk. Without any doubt the performances were the best given at this theatre this season. This is partly due to the fact that three members of the cast, Sam B. Hardy, Elsie Scott, and Edwin Caldwell have just closed with the road co. playing The City. Mr. Hardy's conception of the role of George Hand, Jr., was wonderful, a master portrayal and greatly appreciated. Edwin Caldwell was especially engaged to play the dope head and gave an intense and vivid touch that terrified, even while it fascinated. Florence Gear's graceful acting as Eleanor was the sympathy of all her work being greatly appreciated. Elizabeth Bathurst, as ever, gave a delightful portrayal of Mrs. Hand, playing the role with a careful regard for its value in bringing out the five points in a way that made a hit. Betsy Bacon as Cleo proved her worth as an emotional actress. She became a winning personality and has become a favorite. Elsie Scott acted with charm and grace. Harry F. McKee as the old banker, Hand, was excellent. John Grey, the always favorite as Donald Van Vras, "did himself proud," and many say it was one of his best performances of the season. T. Irving Southard, Bobby Livingston, and Frank Armstrong did well, all making it the greatest of the season.

The Man of the Hour was presented 8-18 by a well selected cast which gave a splendid performance. Sam B. Hardy as Alvin Bennett, H. C. Cross as Charles Wainwright, Charles Newman as Scott Gibbs, Louis Gordon as Hoorigan, giving a fine portrayal of the "boss"; Harry E. McKee as Phelan, William J. Townsend as Perry, Frank Armstrong as Judge Newman, John Grey as Thompson, Bobby Livingston as Roberts, Florence Gear was delightful. Dallis and the same may be said of Betsy Bacon as Cynthia. Elizabeth Bathurst played the motherly Mrs. Bennett in an excellent manner; in her scene with her son in the third act a round of applause was given. The Lottery Man 15-20. A Gentleman from Mississippi 22-27. Wildfire 28-June 2.

Albert O. Warburg, who was sent over to New York for a few weeks, returns to Hoboken.

The Vale Stock co. is now settled for the summer at the Empire, presenting Facing the Music 8-15. Louise Vale is surrounded by an excellent co., including Pedro De Cordoba, Gideon Burton, Kenneth Davenport, Jack Daley, Robert Rose, Grace Fries, Eleanor Calfee, and Hattie Neville. The Straight Road 15-20. Forty-five Minutes from Broadway 22-27.

BURLINGTON.—AUDITORIUM (Charles M. Lanning): Despite the many counter attractions of the fact remained evident that motion pictures and vaudeville continue in the spotlight of popularity. An audience that outnumbered the seating capacity was attracted by the offerings presented. Prominent among the numbers were McDevitt, Kelly and Irene McCourt in a farcical playlet entitled The Piano Movers and Francis Elliott, who gave impersonations of various feminine types. The Lannanagh display closing a good bill. Graustark 16. Mikado 20.—ITEM: Elsie Ivy, a character and ballad artiste and a member of Le Comte, Flesher and Wade's Flower of the Ranch co. that recently closed the season, has re-entered vaudeville, opening over the Sun circuit at Springfield, Ill., for an indefinite engagement.—Sam G. Gandy, the affable treasurer of the Auditorium, was the guest of Dan Mack, manager of McFadden's Flats, and a coterie of theatrical friends, while in Philadelphia 8.—John H. Briggs, who assumed many prominent roles in comic opera during the run of Gilbert and Sullivan operas, was summoned to arranging for a revival of The Mikado, to be given by the Delancey Choral Society, supported by the Lyric Theatre orchestra of Philadelphia.—Martin Mattern, a former River-side, N. J., boy, who has attained some prominence in the musical world as a pianist, has taken up his residence in Templeton, Cal.—Manager Lanning was in Trenton 8, calling on his father, James W. Lanning, president of the Auditorium Amusement Co. Mr. Lanning's continued indisposition causes many expressions of regret.—John V. Connelly, the well-known singer who filled a summer engagement at the Auditorium, has left his partner in vaudeville, Victoria Steele, and is at present soloing at the Empire Theatre, Fort Madison, Ia.

J. WILL BURR.

ELIZABETH.—PROCTOR'S (Fred Thompson): La Salle and Laid, Jugglers; Connolly and Reynolds, comedians; Three Musical Hussars, Ingalls, Duffield and Ingalls, song and dance; Una Abel Brinker and co., comedy sketch; Alice and Loney, song and dance; St. John Bridges and co., comedy sketch; Adamin and Taylor, song and dance; Summertime co., Hilton and Bannon in The Battle of Too Soon.

UNION HILL.—HUDSON: The second summer Stock co. season commenced 1, when The Lion and the Mouse was presented to the business. The co. is an excellent one, and gave a clever interpretation of the splendid play. Willard Macdowell as the comely leading man and Elsie Diamond has the female lead. When We Were Twenty-one 8-15.

TRENTON.—TAYLOR OPERA HOUSE (Montgomery Moses): Louis Leon Hall and his stock co. opened his annual summer season in A Soldier of Fortune 10; business good.

NEW YORK.

BUFFALO.

Anson-Gilmores Company Scored Hit—Jessie Bonstelle and Company Pleased.

Without a doubt the most pretentious offering ever attempted by any stock co. in this city was the production of The Warrens of Virginia, the first time in stock, given by the Anson-Gilmores co. at the Teek 8-13, to very large and fashionable audiences. The honors of the performances are due Leah Bateman-Hunter, who was ably supported.

Jessie Bonstelle and her co. gave The World and His Wife at the Star 8-13, to the usual capacity houses.

Uncle Tom's Cabin was well presented by the Stetson co. at the Lyric 8-13.

At Shea's 8-13: Coneli, Nat Wills, Stevens and Marshall, Sharkey, Geisler and Lewis, Elida Morris, Jewell's Mankins, Three Merrills, and Kinetograms.

The Big Galley co. was at the Garden 8-13. Sam Devore's Own co. did a good business at the Lafayette 8-13.

P. T. O'CONNOR.

ELMIRA.—LYCUM (Lee Norton): The Honeycomb Trail 12. Mrs. Leslie Carter 19.—MOZART (G. W. McAddition): The long and successful engagement of the Stanford and Western Players at this house was concluded with an entertaining production of The Marriage of Kitty 8-13, a large and well pleased house. Emily Smiley scored as Kitty Silverton. Harry Wilcox was a good Sir Reginald, and splendid support

was rendered by the others of the co.—MAJESTIC (O. H. Van Demark): Bitta Murray in The Aviator Girl 8-13; excellent; large houses.—FAMILY (C. W. Lawford): Taylor and Livingston, Dave Caston, Lizzie Weiler, Brown and Brown, Mattie Walsh, and Sam Edward 8-13; strong bill; good houses.—HOBOK'S The Silver King 19, 20.—MANHATTAN OPERA in The Idol's Eye 20-June 3.—THIRDS: Manager G. W. Middleton will inaugurate a supplementary season of vaudeville at the Mozart 15, following the stock season at that house.—The Family Showed its success 18. G. W. Lawford, the popular manager of the house, will spend the summer in Elizabethtown, and the house will re-open early in the Fall.—The magnificent new clubhouse of Kimira Elks will be dedicated with appropriate ceremonies June 1. Many cities will send representatives, and Arthur G. Moreland, of New York, will officiate as master of ceremonies. In the evening a big ball will be given in the State Armory.

J. MAXWELL BEERS.

ROCHESTER.—LYCUM (M. E. Wolff): The Lyceum Players presented The Walls of Jericho 8-13; excellent; large houses.

Mabel Moore was seen in the leading

part, a part she created at the London premier

of the piece. Walter Hampden gave a forcible

and striking interpretation of his part. Miss

Kidder and Mr. Lewis, who played the leads

the previous week, contented themselves with

minor parts. This carries out the plan of these

players as to a no "star" system. The Ser

vant in the House 18-20.—BAKER (F. G. Parry): My Friend from Dixie, a singing and

dancing entertainment, gave much amusement

and drew well 8-10. Three Weeks 18-17. James

Boys in Missouri 18-20.—DOOKY (J. Hunt):

Life's Shop Window, a dramatization from the

book of the same name by Victoria Cross, was

given for the first time on any stage by the

co. at Cook's. The play is replete with incident and

situations. Miss Hunt and Mr. Wilber played

the leading parts in a satisfactory manner, their

work being up to their usual high standard.

This popular co. known as Rochester's Own Stock

co. closed their season 18.—CORINTHIAN (F.

Strauss): The New Columbia Burlesques proved

to be an entertaining aggregation 8-13. Much

comedy was furnished by Leo Stevens. In the

olio the Bonta Brothers and the Comedy Sextette

were well received. E. G. ZIMMER.

ALBANY.—HARMANUS BIRKROKER HALL (J. Gilbert Gordon, res. mgr.): The twentieth

annual festival was given by the Albany Mu

tical Association 8-9, in conjunction with the

the Boston Orchestra. The Flying Dutchman was

produced the opening night. The soloists and

large chorus did excellent work under the able

direction of Dr. Arthur Mees; audiences large

and thoroughly representative. Lytell-Vaughn

Stock co. in Are You a Mason? 10-13 drew the

customary full capacity; co. was admirably cast.

Next week, A Woman's Way.—EMPIRE (James H. Rhodes, res. mgr.): The Foilies of

New York and Paris 4-8 closed the regular bur

lesque season at this house, which has proven

to be one of the most successful in its history.

The credit for which is largely due to the able

and efficient management of James H. Rhodes.

Madame Sherry booked 10, 21 has had an enormous advance sale. GEORGE W. HERRICK.

SYRACUSE.—WIBERT (John L. Kerr): The stock co. in Regeneration appeared to ad

vantage 8-13; Robert Le Sueur and Victoria

Montgomery in the leads were effective. The

Great Divide 18-20.—WIFIRE (J. G. Gage):

Frances Starr in The Westing 18, 19, 20.

BASTABLE (S. Bastable): Miss O'Hare in

The wearing of the Green displayed much clever

skill; good-sized houses 4-6. My Friend from

Dixie 11-13. James Boys in Missouri 15-17.—

ITEM: William Imperson and Julia Booth re

turned from the Wieling Stock 6.

E. A. BRIDGMAN.

BINGHAMTON.—STONE OPERA HOUSE (Fred Gillen): Raymond Hitchcock in The Man

who Owns Broadway 4 drew packed house;

Raymond Hitchcock and Flora Zabelle made

distinct hits; John Hendricks as Anthony Bridgeman was well received. Margaret Anglin in Green

Stockings 5 drew large houses and scored heavily;

H. Reeves Smith as Colonel Smith and Ruth

Boos as the younger sister made the most of

their parts; Maude Granger as Mrs. Christopher

Faraday was very amusing. Frances Starr, supported by an excellent co. in The Easiest

8-13; enthusiastically received by large au

dience; Miss Starr is young and beautiful, and

as Laura Murdoch was very pleasing and showed

much skill; Louise Randolph, Edwin Haas, Rob

ins, Joseph Kilgour, John P. Brown, and Violet

Rand were all very clever and pleasing. Honey

moon 18-20. The Hoboys' Players will open

the summer season 16 with Augustus Thomas's

Arizona. It is expected that the players will

become very popular here, as they are all well

known and have been successful elsewhere. Each

Master will be presented week of 22. The Ring

Master will be a chance of bill. The Ring

Master will be presented week of 22.

PALMYRA.—OPERA HOUSE (H. L. Av

erill): Bert Lamont and a fine co. returned

with The College Girl 4 to fair business; boy

compt. quartette a great feature. Vandeville and

Worm, singing comedians, 6 to immense busi

ness; fine programme. Edward Waldman in Dr.

Jekyll and Mr. Hyde 8 to poor business.

ITEM: The Opera House closed the most suc

cessful season in its history. Season will re

open Oct. 11. Manager Avrill has opened a 5-

cent theatre in the new Grand Bell Building

for the summer, while the Opera House is be

ing decorated and put in shape for next season.

UTICA.—MAJESTIC (Ford S. Anderson): Eleventh year of Majestic stock opened with

Harriett Duke and George Dean Hart in The

Leading Lady 1-6 (except 8-1). Raymond Hitch

cock, Frances Starr in The Bachelor Way 8.

SHUBERT (W. D. Fitzgerald): Closing week

of Keith's vaudeville 1-6; successful season.

ITEM: Plans have been accepted for a new

house, to be called the Lumber: Harris Lum

ber, owner and manager. Will be ready for

opening early in the Fall.

PENN YAN.—SAMSON (C. H. Simon): The

Honeycomb Trail 10 (beneath of Penn Yan

Band): splendid satisfaction.—ITEMS: This

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closed a very successful season.—House opened Oct. 12, 1910, with Louis Mann in *The Chester*.—Policy and management for next season remain the same.—Pictures and vaudeville will be offered during summer.

PLATTSBURGH.—THEATRE.—ITEM: M. H. Farrell and Co. purchased the lease of the Plattsburgh Theatre from P. J. Wallace. The house will be under the management of Mr. Farrell, and will be run for high-class theatrical events and during open time moving pictures and vaudeville. The citizens of Plattsburgh welcome the return of Mr. Farrell.

POUGHKEEPEESE.—COLLINGWOOD OPERA HOUSE: The Girl in the Taxi April 28; good; fair house. Phil Ott in *The Explorer* 29; small house. George Fawcett in *The Amazement Man* 3; pleased; fair house. Symphony Society (local) 8; excellent. Herbert Kelcey and Eddie Shannon in *The Girl from Oklahoma* 11.

HORNELL.—SHATTUCK OPERA HOUSE (Charles S. Smith): *Grecks* doing *The Circle of Death*, Van Dall Sisters, and Bert Lester 8; week drew very large opening business.—ITEM: Leo Merriman and wife returned home 7 to spend the summer here. Mr. Merriman was musical director of *A Stubborn Cinderella* co. past season.

ONEONTA.—THEATRE (H. M. Dunham): My Cinderella Girl April 24 drew a crowded and well pleased house. The arrival of Kitty 8. Pickens Stock co. 8-10.—ITEM: Rita Bedford, who has been playing the big time on the Poll and Keith circuits, is visiting friends here.

COHOES.—PROCTOR'S: Vaudeville and pictures 1-6 (small 8). Amateur performances 3 (local). K of G. 8. Brown of Harvard, with De Wilt Mott in the leading part. James K. Hackett 24.—ITEM: Adelaide Dickey is spending a week with her sisters, the Misses Helen and Amy.

NEWARK.—SHERMAN OPERA HOUSE (Frank B. Moody): The Flaming Arrow April 26; good; to good business. How Hooper was sidetracked 26; fair business. May Day Festival 6. Masonic Minstrels 9, 10.

NEWBURGH.—ACADEMY (Fred M. Taylor): Phil Ott's Comedians in *The Explorer* April 27; to good business; pleasing performance. A Stalwart Cinderella 4; canceled. The Campaigner 5; fair business.

JOHNSTOWN.—OPERA HOUSE (J. A. John): Recital 2; enjoyed by a large audience. Turner-Forrest Debate 11. Perry Stock co. presenting Hearts Adrift 12. Metropolitan Grand Opera co. 15.

AMSTERDAM.—OPERA HOUSE (George McElmurry): Lytell-Vaughn co. 8, 9; fair business; deserved capacity. Mrs. Leslie Carter 11; pleased good business. The Campaigners 12. Arrival of Kitty 13. Grand Opera co. 19.

JAMESTOWN.—S A M U E L S O P E R A HOUSE (J. J. Waters): Miss Nobody from Starland 8; pleased fair business. The Flower of the Ranch 10; poor business. Marie Cahill in *Judy Forget* 16.

BATAVIA.—DELLINGER OPERA HOUSE (W. F. Haits): The Newlyweds and Their Baby April 20; very good. 8, R. O.

GLENS FALLS.—EMPIRE (J. A. Holden): Maitland Stock co. in *The Man from Mexico* 8-11; business fair. Next bill, Billy.

LYONS.—MEMORIAL THEATRE (Burt C. Ohman): Honeymoon Trail 9.

HERKIMER.—OPERA HOUSE (Ben Sherman): The Campaigners 15.

NORTH CAROLINA

ASHEVILLE.—AUDITORIUM (S. A. Schloss): Chocolate Soldier 8; excellent co.; pleased big business. Season closed.

NORTH DAKOTA

JAMESTOWN.—OPERA HOUSE (Morris Beck): Judge Lindsay in lecture for High School Class 1; the large house. Senior Class of High School in Diamonds and Hearts 5; pleased full house. **OPHÉRUM** (James Speeldien): Good attractions and houses, including Daly and Shebrook and George Smedley.

OHIO

CINCINNATI

Lillian Russell in Vaudeville—First Performance of a Royal Romance.

Lillian Russell will make her Cincinnati debut in Vaudeville at B. F. Keith's Columbia 14-20. She will be heard in a repertoire of songs chosen from her greatest successes.

Bertha Markbreit, widow of Cincinnati's last Mayor, will appear as leading woman in *A Royal Romance* at the Olympic 18. The play is from Mrs. Markbreit's pen, and has never been produced. A number of German artists will be in the cast.

Henry Miller and a pleasing co. in Clyde Fitch's *Frederick La Maitre* were the headliners at B. F. Keith's Columbia 7-18. W. H. Turner in *Father and the Boys* pleased large audiences at the Walnut 7-18.

Ingram's Players presenting *The Duchess* and other features pleased patrons of the Empress. The Girl in the Airlift headed the bill at the American.

Yankee Doodle Girls at People's was the final and only burlesque offering.

Announcement has been made of three concerts at Music Hall 14-21 and 28, by John C. Weber's Praise Band. Blanche Mehaffey, soprano soloist, will assist.

The Grand and Lyric opened with a programme of continuous photodrama since the closing of the theatrical season. The film, *Herodias*, drew large crowds at the latter house 7, 8.

May 7 was inspection day at Chester Park, and marked the opening of the outdoor amusement season.

John Goetz, a Cincinnati actor now at home, formerly played with Lafayette, who was burned to death while trying to rescue some of his animal pets from the Empire Music Hall fire, Edinburgh, Scotland, on May 10. Goetz is telling many stories of Lafayette's daring, and declares that he was absolutely without fear.

WESLEY CAMPBELL.

URBANA.—CLIFFORD (Edward Clifford): The Mikado (local) drew big houses 5-7. Al. Field's Minstrels 28; *Glow* pictures remained slightly to good business.—LYRIC (Mrs. Hobart): *Afternoon* (Harry Glick). **OPHÉRUM** (Helfendorf and Holding): All doing nice business.—ITEMS: Eddie Beckinger has gone to Hellfontaine, O., to play at the Royal

DATES AHEAD

(Received too late for classification.)

BARNUM, HYPNOTIST (R. G. Barnum, mgr.): Duluth, Minn., 17-24; Hibbing 25-28.
BELL STOCK: Port Huron, Mich., 15-20.
BURKE, BILLIE (Charles Freeman, mgr.): Colorado Springs, Colo., 29; Cheyenne, Wyo., 29; Salt Lake City, U., 25-27.
CARLIS, RICHARD: France and Lederer, mgrs.: Portsmouth, N. H., 18; Dover 19; Haverhill, Mass., 20.
CARTER, MRS. LESLIE (John Cort, mgr.): Scranton, Pa., 20.
DREW, JOHN (Charles Frohman, mgr.): San Francisco, Cal., 22-June 5.
FATHER AND THE BOYS: Toronto, Ont., 22-27.
FIELD'S MINSTRELS (Al. G. Field, mgr.): Lebanon, O., 22; Urbana 23; Coeckhoven 24; Mansfield 25; Alliance 26; Salem 27.
FULLER STOCK: Kalamazoo, Mich., May 8; indefinite.
HODGE, WILLIAM (Lieber and Co., mgrs.): Pittsburgh, Pa., 22-27.
HONEY BOY MINSTRELS (George Evans, mgr.): Oswego, N. Y., 18; Syracuse 19, 20.
ISLAND OF SPICE (F. A. Wade, mgr.): Edmonson, Kan., 15-17; Calgary 18-20.
ITALIAN OPERA: New York city May 15; indefinite.
KISS WALTZ (Messrs. Shubert, mgrs.): New Haven, Conn., 20.
LEWIS, VIRGINIA (Benjamin J. Lewis, mgr.): Silverton, Colo., 15-17; Pagosa Springs 18-20.
LITTLE MISS FIX-IT (Werber and Luscher, mgrs.): Chicago, Ill., May 23; indefinite.
PEAK ON EARTH (Blackwood and Hankin, mgrs.): Louisville, Ky., 25-27; Chicago, Ill., May 28; indefinite.
SCHEFF, FRITZ (Messrs. Shubert, mgrs.): Chicago, Ill., May 22; indefinite.
SWEET SIXTEEN: Boston, Mass., May 15; indefinite.
UNCLE TOM'S CABIN (Leon Washburn, mgr.): London, Ont., 17; St. Thomas 18; Hamilton 19, 20; Stratford 22; Guelph 23; Barrie 24; Orillia 25; Lindsay 26; Peterboro 27.

picture house.—The Coburn Minstrels, which has organised for the Summer season at the parks under the name of Roselli, spent Sunday here visiting two of their members, Clarence Reed and Glenn Parlette. **WILLIAM H. MCGOWAN**.
SPRINGFIELD, FAIRBANKS (Sun Amusement Co.): The Tierney Trio, Evelyn Ware, Belbert and Lindley, Turner and Dunbar, and Four Casting Campbells were the bill week 8-13 and drew good patronage. Week 18-20: Stanley and Rice, Don Carlos' Circus, Weston, Walters and Weston, Sherman De Forest and co., Kefler and Brandel.—**NEW SUN** (Sun Amusement Co.): *Varity* Girls 15-20; Sterling Stock co. 22-27.—ITEM: Mr. Sun announced that he will continue the Grand as a legitimate house for next season, changing the name to the Columbia, and continue the New Sun for vaudeville.

WARREN, OPERA HOUSE (John J. Murray): Passing of the Third Floor Back 6; good business.—ITEM: John J. Murray and wife, with Frank Mackey, of the Murray-Mackey Comedy co., returned to this city last week, after a thirty-eight weeks' tour through the Northern States and Lower Canada. Week of 8 concludes the local season. Manager Murray states that, starting 15, he will offer vaudeville and motion pictures.

DELPHOS, GRAND (Nat S. Smith): Sterling Stock co. 8-13; good co.; business fair. Plays: *The Yankee Hunter*, *Jack of Diamonds*, *The Senator's Daughter*, *The Parish Priest*, *The Sweetest Girl in France*, *An Outlaw's Romance*. High School commencement 19; Price and Battelle Stock co. 22-27; Brookdale Theatre Party Local talent; benefit, volunteer firemen) in The Village Bell 30.

BUCYRUS, OPERA HOUSE (W. F. Gehrich): Grandstar April 26 pleased good business. My Friend from Dixie 8; *The Flame* 8, 12.

CAMBRIDGE, COLONIAL (Hammond Brothers): The Time, The Place and the Girl, 6; canceled account of railroad wreck. Miss Nobody from Starland 12.

NORWALK, GILGER (W. A. Roscoe): Himmelstein's Imperials closed a very successful week's engagement, May 1, after three nights: Queen of the White Slaves, Tragedy and the World, and Charlotte Temple. The Flower of the Ranch 10 pleased satisfactory return.

PORTSMOUTH, GRAND (Fred Higley): The Grand Stock co. with Harry Weaver, opened its weekly engagement, starting 8.—**NEW SUN** (Fred Hilton): Business fair.—**MAJESTIC** (Al. Beninger): Closed 6 with two good houses.

NAPOLEON, OPERA HOUSE (J. M. Rieker): The Power of the Cross 8; capacity; co. 19.—**LYRIC** (Eddie Lind): Vaudeville and pictures; good business.—ITEM: The Lyric has been enlarged and redecorated, and is now the leading house here.

ALLIANCE, COLUMBIA (W. B. Davis): The Final Settlement 8; fair business and satisfaction. The Flaming Arrow 8; poor house. Miss Nobody from Starland 11; fair attendance; splendid attraction and satisfaction. James T. Powers in Havana 19.

OKLAHOMA

VINITA, GRAND (Dan Myers): Reopened with motion pictures; 8, R. O.

OREGON

PORTRLAND

Praise for Frederick Warde and Son—The Right of Way Well Presented.

Frederick Warde was seen in Julius Caesar for four performances at the Helling opening April 30, and was warmly welcomed by appreciative audiences, having been a great favorite locally since his first appearance here in Julius Caesar many years ago. The role of Brutus suited Frederick Warde as he is to-day. Mr. Warde's son, Ernest, as Cassius, proved himself worthy of his distinguished parent. Edward D'Olce as Marcus Antonius received repeated applause during the impassioned oratory of the funeral speech.

The Spendthrift was the attraction at the Helling the latter part of the week, opening 4. The cast was small but good in every particular. Lionel Adams in the role of Richard Ward played the part with naturalness and ease. Doris Mitchell, an unusually lovely woman, gave a re-

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markably interesting study of the spendthrift, playing it with a strength of purpose that compelled attention. One of the fine bits of the performance was the work of Mattie Ferguson as the aunt. Marie Alice Perrin, in illustrated travel talk, 8, 9.

Quite in keeping with the high standard maintained in Baker productions was that of the powerful modern play, *The Right of Way*, which was seen at the Baker week opening 1. Theodore Roberts in this production, as in the original on which brought it here first, was one of the luminaries in his creation of the character of Joe Portugal, the French-Canadian. Mr. Roberts portrays the man just as the author has given him to us, only that the written words are voiced in living tongue and the big dominant figure may be seen. His type of this uncouth character has been accepted by other and lesser actors as a model. Thurlow Bergen was seen in the role of Charley Steele, which he handled capably, displaying splendid discrimination in picturing the three contrasted types of man. Florence Roberts was Rosalie, a simple, pretty role that calls for none of the big talents usually found in Miss Roberts' parts. A spirited delineation of the French-Canadian beauty, Paulette, was given by Brenda Fowler, and J. Frank Burke as Captain Fairing and as a Cure was meritorious. The entire play was well staged. Samson 8, followed by The County Girl 18, Jim on the Penn 18.

On its second visit to Portland, The Girl from Rector's was seen at the Bungalow week 30. The farce has undergone several changes since its last appearance here. Charles Walton in the leading male role is a very capable actor and of pleasing personality, and John Boone affords real comedy in his portrait of Colonel Andy Tandy. Anita Allen as Angelica is a pretty little maid. The rest of the cast is adequate. Lyric Musical Comedy co. opens season 8.

MEDFORD, OPERA HOUSE (Charles D. Haselrig): Frederick Warde in *Julius Caesar* April 27; excellent co.; fair house. Girl from Rector's 28; fair co. and house, Old Homestead 6, Olga Nethersole 8, Russian Symphony co. 10.—ITEMS: Manager Haselrig and wife left for San Francisco, where they will open in vaudeville.—J. C. Hall will have charge of house during Mr. Haselrig's absence.

SALEM, GRAND (John F. Corcoran): Frederick Warde in *Julius Caesar* April 29; excellent. The Old Homestead 1 made good to small but well pleased audience. The Spendthrift 8. Ruth St. Denis 9. Olga Nethersole 10.

PENNSYLVANIA

PITTSBURGH

Season Drawing to a Close—The Piper Well Presented—Record of the Week.

Pittsburgh, May 16.—Two playhouses ended their seasons last Saturday night, the Nixon and Harry Williams' Academy, and by the end of the month the others will have followed suit, excepting the Grand.

A new comic opera, *Mile. Rosita*, is the offering at the Alvin the current week, with Fritzi Scherf heading the company. Next week will close the season at the theatre, when The Man from Home, with William Hodge and company, will be the attraction. The Piper was kindly produced by the New Theatre company last week, but the attendance was small. The role of The Piper is a long and arduous one, but Edith Wynne Matthiessen apparently mastered it. Her mellow voice and regular demeanor were delightful, and she was altogether captivating. William Raymond, William North, Olive Oliver, and Frances Jordan played the other principal roles most creditably. The scenery was picturesque and pretty.

The Harry Davis Stock company at the Duquesne, is seen in Glittering Gloria this week, and Romeo and Juliet will be the bill next week. Father and the Boys, with William H. Turner in the leading part, is this week's play at the Lycée, and will be followed by The Honey Moon Trail.

The Gayety has Gallagher and Shean's Big Banner Show this week. Barnum and Bailey's Circus pitched its tents in East Liberty yesterday for two days and four performances.

Lyman H. Howe's Travel Melville begins its annual season at the Nixon 28.

ALBERT S. L. HEWES.

SCRANTON, POLI (J. H. Docking): Competition fifty-five Minutes from Broadway was the offering of the Poli Stock co. week of 8 to excellent business. Lillian Bayer as Mary Jane Jenkins was easily the star of the play, with Harold Macarthur as Kid Burns a close second. Both are prime favorites here, and were accorded numerous curtain calls. Lillian Bayer's singing of "So Long, Mary" and "Mary's Grand Old Name" was heartily encored. Her voice, although not strong, is very sweet. Rosalie Callender as Tom Bennett, David Walters as Daniel Cronin, John Ralston as James Blake, Thomas Shearer as Andy Gray, Dorothy Davies (her first appearance here) as Mrs. David Dean, Arline Bennett as Flora Dean, and Sadie

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Hackett has not been here in nearly six years. He has not been forgotten, as was attested by the hearty applause which greeted his appearance, and his recitation of "Mother Mine" took the house by storm. At the end of the second act the applause was so incessant that he responded with a neat little curtain speech. Jane Marbury as Katherine Dardinella was sweet and womanly, and made her a host of friends. Robert Wayne as Baron von Tromp and Walter Pennington as Ludwig Eberhart merit special mention. Robert Lawler as Pasquall pleased. The staging was excellent. The Honeymoon Trail 15. Mrs. Leslie Carter in Two Women 20, with matinee.—ITEM: Robert Wayne, who played the part of Baron von Tromp for two seasons, was leading man of the Poll Stock co., and is a prime favorite here, and on his appearance was given a hearty welcome.

LANCASTER—**FULTON OPERA HOUSE** (C. A. Yecker): James K. Hackett in The King's Game 5, with competent support, pleased a light audience. Madame X 6, with Adeline Dunlap, Ralph Morgan and good co., pleased two large houses. Mary Manning in A Man's World 11, with a good co., attracted a fair-sized house despite the hot weather. Regular season closed.—**FAMILY** (Edward Mosart): The stock co. produced Tennessee's Partner 8-12, to good-sized audiences. Edward Van Sloane and Warner Howard in the leading parts were excellent, and E. J. Tracy in the comic part kept the audience convulsed; the play was finely staged. Hip Van Winkle 13-30.—ITEMS: Theodore Rich, concertmaster of the Philadelphia Orchestra, with Ellis Clark Hammann, pianist, and Marguerite Herr, Lancaster's fair-haired violinist, gave an excellent concert 9 at Martin Auditorium. The members of The Talk of the Town co. were tendered a dance and dinner at Hotel Rossmere 10 by the managers of the General Hospital, for whose benefit the performances were given. The dangerous were safe. Mrs. H. L. Cook and Mrs. F. G. Garwood. Both's Orchestra furnished the music.—Rocky Springs Park will be formally opened 31 with Prior's Band.—Manager Yecker, of the Fulton, will begin a new policy 15, giving for an indefinite period an attractive programme of vaudeville and motion pictures. The vaudeville will be from the Nixon and Zimmerman time, and Lancaster will divide the week with the Mystic Star Theatre, of York, Pa., which is under the management of Harry W. Muser, formerly of this city.

READING—**ACADEMY** (Phil Levy, res. mgr.): Raymond Hitchcock in his lively "Cohan" musical play 5 to two large houses, in spite of the Barnum and Bailey Circus counter attraction. Mr. Hitchcock was never so funny and responded to repeated curtain calls in a very special manner. Blunk Gilmore in his new play, *Call from the Emerald Isle*, 6, served to please two slim audiences; the warm weather was in the main responsible for the small houses, but Mr. Gilmore and a well selected co. were received very cordially. After an absence of several years, James K. Hackett appeared in The King's Game 8; a small but responsive audience welcomed the star. Jane Marbury, Walter Pennington, Robert Wayne, and Robert Lawler comprised the support. The Country Boy 9 (return) to excellent business: the original co. presented this comedy classic in a delightful manner and were liberally and individually applauded. The co. included Robert McLean Jr., Edith Lyle, Forrest Winant, Carolyn Abbott, Jim Glenn, Mrs. Stuart Johnson, Arthur Shaw, Walter Koenig, G. O. Staley, George H. Wender, Geraldine O'Brien, Walter Allen, Kate Donnelly, Jack J. Horvitz, Blanche W. Wood. A return engagement next season is assured.

NEWPORT—**OPERA HOUSE** (Ellis B. Holmes, res. mgr.): Three Twins 6, matinee and night; finished performances to big business. Elks' Minstrels 8, 9; fine performance to E. R. O. houses (local talent).—ITEM: Three Twins closed a big season here 6. Clifton Crawford entertained the co. at supper after the evening performance.

RHODE ISLAND.

PROVIDENCE.

Stock Companies Contribute Most of the Offerings Here—Walter Baldwin Stricken.

With the opening of the Empire the Summer season is on in full blast. There are now three stock co. playing in the city and all are catering to good business.

Eugene Blair and a capable co. gave an excellent performance of *Sass* for the initial attraction of the Empire Stock co. and received a flattering reception from a capacity house. Miss Blair played with much power and strength, and in support Thaddeus Gray made a very favorable impression. The Kreutzer Sonata 13-20.

The Albee Stock co. entered upon the second week of the Summer season with that dainty little comedy *Such a Little Queen* at Keith's 8-13. Grace Scott and Lowell Sherman carry the leading roles with distinction while the Berliners' *Charmed* will be the feature of the performance. Eleanor McEvoy made her initial appearance with the co. and will continue during the rest of the Summer.

The End of Bustice 8-13 began an engagement of four days at the Providence Opera House 10. The cast is an exceptionally strong one, but the vehicle presents a theme which is rather weak for its talented members. Prominent are Tully Marshall, Ida Conquest, George Howell, and Harold De Becker.

Romeo and Juliet was the offering of the Baldwin-McEvoy Stock co. at the Imperial 8-13, and was characterized by elegant costuming and scenic effects. The various roles were handled very capably and the play was well received. The Blue Mouse to follow.

The Cranoe Girls, with Charles Robinson as the chief comedian, proved a good attraction for the closing week of the season at the Westcott. Von Yaudelle and pictures will continue the house 13.

While conducting a rehearsal at the Imperial last Sunday night Manager Walter S. Baldwin, of the Baldwin-McEvoy Stock co., was seized with a paralytic stroke. He was conveyed immediately to the Rhode Island Hospital, where it is said he is resting as comfortably as possible. Horace Mitchell has been engaged as stage-manager and will continue until Mr. Baldwin recovers. H. F. HYLAND.

BENNINGTON—**OPERA HOUSE** (C. A. Wood): The Campaigner 9; poor business and fair co. James K. Hackett 22 in The King's Game co. comes direct from Canada and Bennington is the only city in the State in which it will appear. Chauncey Cleott will appear here the latter part of the month.—ITEM: Professor George C. Wood is to go to New York, where he has a position in a large theatre as orchestra leader.

ST. ALBANS—**OPERA HOUSE**: The Doll House 8; good attraction to small house. The Rosary 10; excellent co. to fair business. De Rue's Minstrels 13.

SHREVEPORT—**AUDITORIUM** (George E. Fox): Phil Ott in *The Explorer* 8; full house; continuous laughter.

BARRE—**OPERA HOUSE** (John E. Hoban, res. mgr.): Thief 8; good co.; pleased fair house. Madame Sherry 13.

TEXAS.

SAN ANTONIO—**OPERA HOUSE** (Weis): Vaudeville 1-6 included the Wheellers, George Truman, the legless wire walker; Goss and Hart, Goldwin and Patton, and Morrissey and Rich. Victor Herbert's Orchestra 6; advance sale big.—ITEM: The soldiers are still here and help swell the attendance at all places of amusement.

HADEN F. SMITH.

TEMPLE—EXCHANGE (Roy Bailing): Dark—**AIRDOM** (A. Vogel); Orpheum Musical Comedy co. 1-6. Foster Ball playing the leading role; fair to fairly pleased 8, 9, 10.—**MAJESTIC** No. 2 (Frank Lucas): Hobbs and Haggerty 1-8; Joseph W. Josselyn's *A Slave of the Galleys* 4-6; excellent, to delighted packed houses.

UTAH.
SALT LAKE CITY.

The Colonial Changes Policy for Summer—Record of the Week.

The Sohern-Marlowe Shakespearean revival at the Colonial proved a highly artistic and financial success. The entire repertory was given, making five nights and matinee. The mounting of each play is stupendous and beautiful. Houses were practically sold out at each performance, and in some instances packed. Interest was at its height, and both stars and players were recalled to the limit. Richard Jones and co. in *Julius Caesar* April 26, 1, to fair business. The Colonial will try the motion picture business for the summer, beginning 7. Retaining the full Colonial orchestra and engaging first-class soloists, an experiment which will be watched with interest.

At the Garrick week of 23 the engagement of Maude Fealy in *Glorious Betsy* served to pack the house at every performance. James Durkin, Walter Seymour, Henry Crosby, and Helen Collier were each excellent. The play was put on in a manner worthy the higher priced houses. The little Minstrel 30-6.

The Orpheum, week of 30, headed by the Bolofonians, were warmly received. The Navas were extremely expert balancers, Floyd Mack, Mr. and Mrs. Jimmie Barry, Stuart Barnes, Kremsky Brothers, Mike Bernard and Willie Weston were each good. Business excellent.

The coming home of a Salt Lake girl—Julia O'Neill, together with the popularity of Nance O'Neill, served to pack the house at the Salt Lake. The week of the *Lily* was produced 1-3. Many friends who saw Julia Dean's first amateur efforts in connection with the old stock co. at the Grand (now the Garrick) were well satisfied. The coming home of a Salt Lake girl—Julia O'Neill, together with the popularity of Nance O'Neill, served to pack the house at the Salt Lake. The week of the *Lily* was produced 1-3.

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17. Marie Cahill 30.—**VIRGINIA** (Charles A. Feinier): Pictures 1-6. Three Weeks 8-10; with Jeanne Towier and a good co.; good business.—**WHEELING PARK** (J. A. Moore): Opens with musical comedy 14.

WESTON—**CAMDEN OPERA HOUSE** (Guy F. Green): The Gay Old Stock co. 4-8; light business. The Weston Dramatic co. (local) in A Family Affair 15. 16.

PARKERSBURG—**AUDITORIUM** (W. E. Kenney): Midnight Sons April 15. Miss Nobody of Starland 8-9 (local).

WISCONSIN.

MILWAUKEE.

The Davidson Stock Company Added Another to a Long List of Successes.

The performance of the Davidson Stock co. in George M. Cohan's Forty-Five Minutes from Broadway 8-13 is a credit to the co. and also to Eugene Moore, the stage director. Jumping from a powerful religious drama, The Servant in the House, to a comedy with music, and perfectly able to cope with the situation, is proof positive of the co.'s versatility as well as its ability. The Cohan play has lost none of its appeal and the songs are as popular as ever.

Mr. Dempster as Kid Burns and Violet Seaton as Mary are carrying off the honors. Other members of the cast perform creditably in the various roles. The work of the chorus is excellent.

There is a good vaudeville offering at the Majestic 8-13, with The Driller of Paris as the headliner. The act, which is in pantomime, is handsomely staged, and the idea is quite new to vaudeville patrons. Miss Mina Minar plays the title-role and scores. Other numbers on the bill include Lester, Mr. and Mrs. Allen, Seven Bellfords, Tony and Anna Ballot, Clark and Verdi, and Wright and Dietrich.

Willie Zimmerman, the impersonator, is the hit on the bill at the Crystal. His representations of musical geniuses is excellent. The bill as a whole is very good. L. R. NELSON.

SHERBOGAN—**NEW OPERA HOUSE** (W. H. Stoddard): George Paul Stock co. in College Chorus 1. Ku Klux Klan 2. S. Brother for Brother 4-6. John W. Vogel's Minstrels 9.

OSHKOSH—**OPERA HOUSE** (J. E. Williams): John W. Vogel's Big City Minstrels 7; good houses, matinee and night. The Lyman Twins in The Prize Winners 14.

APPLETON—**THEATRE** (E. L. Goldberg): Vogel's Minstrels 5 pleased fair houses. Sis Hopkins 7; poor attendance. Madame Schumann-Holz 10. The Texas Cattle King 13.

SAU CLAIRE—**OPERA HOUSE** (G. D. Moon): The Goddess of Liberty April 28; good offering; slim business. Flora De Voss co. 5-14.

BELOIT—**WILSON'S OPERA HOUSE** (R. H. Wilson): The Third Degree 6 delighted good house.

WAUSAU—**OPERA HOUSE** (C. B. Cone): Lyman Twins in The Prize Winners 13. The Peacock and the Goose 26.

WYOMING.

LARAMIE—**OPERA HOUSE** (H. E. Boot): The Whirl of the Town (local) April 25; excellent; to a packed house.—ITEM: Laramie Lodge, No. 682. B. P. O. Elks dedicated their new home 27. About 500 Elks and their families enjoyed the celebration.

CANADA.

MONTRÉAL.

Three Stock Companies Doing Well Here—Harry Lane Among Friends.

A good-sized audience greeted the opening of the stock co. at His Majesty's 1 in Confusion, and laughed heartily at the complications of the farce. Byron Douglas, an old favorite here, did good work as the much worried Mumford, and Rosalind Coghlan was charming as his wife. W. H. Lytell, another well-known face in Montreal, was capital as Bazaar. Harry J. Lane and Harry Harcourt contributed two neat sketches. Berriford Lovett, Margaret Kenmore, Constance Jackson, and Adelaide Mathews all helped to make the performance a much better chance to show their abilities, and they made the most of their opportunities. Byron Douglas as King-earl and Rosalind Coghlan as Miss Hobbs entered fully into the spirit of their parts. Harry Lane gave an amusing sketch of George Jesson. Constance Jackson, Berriford Lovett, and Adelaide Mathews all did good work. The play was adequately staged. The Blue Mouse 18-20.

A big house greeted the opening of the Orpheum Players at the Orpheum 1, and The Girl of the Golden West was presented for the first time in Montreal. The production was a remarkable one for stock, and the staging and effects reflected great credit on the direction of Percy Meldon and the work of the artist. Mr. Brandon, the co. is a large one and did capable all-round work. Lillian Kemble scored as the girl. Charles Mackay did forceful work as the road agent, and Thomas McFarlane gave a good characterization of the sheriff. Sam Reed, George B. Hubbard, and Thomas MacLarnie were good character sketches, and a word of credit is due to Jessie Cromette for her performance of the squaw. Brewster's Millions 8-13 was put on most elaborately, the yacht scene being particularly good. Charles Mackay was capital as young Brewster and Lillian Kemble was a captivating Peggy. Sallie Brown, Jr., did a clever piece of work as Braggan. Thomas MacLarnie, George B. Hubbard, Robert Adams, and Beatrice Nichols are also deserving of special mention in a uniformly good cast. The Lion and the Mouse 15-20.

The New Orleans Opera co. opened at the Princess 1 in Les Huguenots. Owing to some misunderstanding and trouble with the union there were several instruments missing from the orchestra, and M. de la Fuente, the conductor was thus handicapped; but all the same he managed to get effective work with the material left. M. Hubert as Marcel and M. Fontaine as Basilio both scored. Mlle. Scalas, a pupil of de la Fuente, was excellent. During the two weeks they are here a large and varied repertoire will be given, including Thais and Herodiade. For the first bill of their second week the French Opera co. presented Manon with Mlle. Rolland in the title-role. She gave a charming and clever performance, both dramatically and vocally. M. Fontaine was a capable Chevalier. M. Galliol and M. Montano also did effective work. The orchestra has been

reinforced, and gave a good account of itself. A varied and interesting repertoire will be given during the week. James E. Hackett 15-20.

An evenly balanced stock co. presented Convict 999 at the Royal to good business. The audience followed the play with interest and applauded loudly at the exciting climaxes. Caught in Mid-Ocean 8-13 drew enthusiastic audiences. It is founded on the Crippen case, and is a fair specimen of that type of melodrama. It was well acted and staged.

The stock co. at the National are giving a good performance of Balles, with Gustave Scherer and Madames Hitler and Vehry in the principal roles. A benefit will be tendered to the two popular actors, J. P. Filion and E. Hamel 16.

The Balloon Girl is the headliner at the Franklin.

De Grant and MacLennan in a singing act, and Frank and Ethel, gymnasts, are the features at the Lyric. Herold, Clerk, ventriloquist: Ella Richards on the slack wire, and Alice Spencer in songs are the attractions at the Lyric.

The Francis with vaudeville and pictures still continues to do a rushing business.

Le Nuit de 20 Septembre is the bill at the National.

Harry J. Lane, of His Majesty's Stock co. is a Montreal boy and will be welcomed here by many friends.

W. A. TREMAYNE.

HAMILTON, ONT.—**OPERA HOUSE** (A. R. London): A melodious, picturesque and well managed revival of The Gelsas was presented by amateurs—the Hamilton Operatic Society—6. three performances, under auspices and for benefit of the I. O. O. F.; Dr. C. L. M. Harris, musical director, and W. H. Smith, New York, stage-manager, deserve great praise for their untiring efforts; the cast was admirable. Red Mill 8; good co. to fair business. George Evans' Minstrels 17. U. T. C. 19-20.—**TEMPIE** (J. G. Appleton): The Eagle and the Girl. Howard, Amorus Sisters, H. E. Knight and co. Major and Roy, Conroy and Lorraine, Kramer and Ross, and motion pictures 8-13.

LONDON, ONT.—**OPERA HOUSE** (John B. Minchinn): Margaret Anglin in Green Stockings 4; excellent performance to a capacity house; the supporting co. was fully competent and the entire performance gave satisfaction.

House of a Thousand Candles 6; two performances to light attendance. William Jennings Bryan delivered a lecture on The Prince of Peace 8, under the auspices of the Y. M. C. A. 18 Bellevue 19, Lansing 20.

GIRL FROM BRUTOR'S (Albert Hooge, mgr.): Vancouver 8. C. 15. Victoria 16. Tacoma, Wash. 17. Spokane 21, 22.

GIRL AND THE TRAMP (Geo. L. Barton, mgr.): Constantine, Mich. 17. Three Rivers, 18.

FOURTH ESTATE (Liebler and Co., mgrs.): Philadelphia, Pa. April 17—indefinite.

FOX, THE (Oliver Moroso, mgr.): Chicago, Ill. April 16—indefinite.

GET-RICH-QUICK WALLINGFORD (Cohan and Harris, mgrs.): Chicago, Ill. Dec. 4—indefinite.

GET-RICH-QUICK WALLINGFORD (Cohan and Harris, mgrs.): New York city Sept. 19—indefinite.

GILMORE, BARNEY (Geo. A. Quinn, mgr.): Philadelphia, Pa. 15-20.

GILMORE, PAUL (Seattle, Wash. 15-17. Victoria, B. C. 18. Nanaimo 19. Vancouver 20).

GIRL AND THE TRAMP (Geo. L. Barton, mgr.): San Francisco, Cal. Aug. 20—indefinite.

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GIRL AND

MOTION PICTURES

"SPECTATOR'S" COMMENTS



White, N. Y. MABEL NORMAND

The popular "Betty" of the Vitagraph Stock

THE opinions which The Spectator has expressed with reference to the art of picture story writing have received unexpected endorsement from many quarters—some of them directors and producers and others scenario writers of experience, not to mention the inquiries that have been prompted from struggling and ambitious amateurs. A director of a prominent company, in conversation with this writer, was emphatic in his agreement with the advice that writers who are not well acquainted by experience with the technique of motion picture construction should confine themselves to brief synopses of their stories and should not attempt to work out completed scenarios. "All we want is the central idea of the story," said he, "and a hundred words is usually enough for that purpose."

Another gentleman, a scenario writer, who asks that his communication be treated confidentially, bears testimony to the futility of teaching scenario writing by so-called schools. Speaking from investigation and experience he says:

There are undoubtedly certain principles and laws of an art which can be taught, but of what particular use is there to teach them unless those taught inherently possess the power to actually create? You may show a man the right road, but unless he has legs, of what use is your information to him?

Just so, and it will be found that those with the power to create are precisely the ones who need the least teaching. They are the kind who may learn without instructors. Having legs, they have eyes also, and they are able to read the guide posts along the road without inquiring the way. To such as these a few helpful hints are sufficient—a few guide posts to get them started right, and it is this sort of advice that The Spectator has aimed to give. If he should succeed in only a small degree he would consider himself well repaid.

Another scenario writer, Captain Leslie T. Peacocke, of Los Angeles, whose portrait appeared in THE MIRROR last week, writes approvingly of the few suggestions that have been made in this section of THE MIRROR on the question under discussion. He is particularly pointed in his reference to those manufacturers who keep their standard of production at the lowest point by dishing up trash or rehashes of old stories for which they pay little to the authors. "A short time ago," says Captain Peacocke, "I offered a comedy scenario to one of the leading producers—an original plot and a dramatic version of one of my humorous magazine stories published last June in '10 Story Book.' The company's film editor accepted it, but told me that he was not allowed to offer more than \$10 for comedy scenarios, and he can get more than he can use at that price. Needless to say I refused the munificent offer. This same editor told me that he had been very hard worked lately writing scenarios himself and had turned out twenty-four in three weeks, mostly Western subjects. He then calmly informed me that his company had gone to the expense of several hundred dollars to secure fitting scenery for the production of a picture they were then working on, for which I suppose the wretched author was rewarded with \$10." Is any comment necessary on this statement of facts? Twenty-four

stories, mostly Western, in three weeks! Is it any wonder cowboy films are in disrepute?

Instead of paying less for comedy and farce scenarios than for the average dramatic stories, it is the belief of The Spectator that the manufacturers should pay more, seeking at the same time for originality and wit. Some companies, be it said to their credit, are alive to this view of the matter and pay quite liberally, as prices now rule, for original, well constructed stories of a light and humorous nature. But there are others that are satisfied to put out pointless trash or badly revamped stories that have been done to death in every form. They forget that a joke ceases to be laugh-provoking when it is old. On the contrary, they appear to think that if it has been laughed at a hundred times it is sure to be laughed at again, like the moldy vaudeville jokes one has been hearing for so many years. The fresh, original idea in comedy should be considered almost priceless by film makers. The idea need not be very deep nor very wide—comedy seldom is—but if it is logical and new, and at the same time has oddity and wit, it is keenly welcomed by all classes of spectators, the well read and intelligent as well as the more easily satisfied rabble. It was this very quality of freshness in O. Henry's short stories that made his work so immensely popular.

These few remarks in behalf of fresh comedy are not offered with any idea of discrediting the value of powerful drama. After all, the strong, compelling story is the backbone of a film company's reputation, but the fact is that strong drama is more readily recognised by the film editors and more easily produced, and although it is less difficult to construct than really good comedy, it also commands higher prices, more nearly approaching its just value.

Another reference in Captain Peacocke's letter to the influence of THE MIRROR in the matter of scenario writing, pertains to the amateurs. It appears that the captain belongs to a literary club in Los Angeles, and that this club has recently, at his suggestion, taken up scenario writing. The Los Angeles Times reported one of the club's meetings, telling of a scenario writing contest that was being held. Some twenty play-plots were entered, and prizes were awarded to Mrs. Fred Corley, Miss Marjorie Freeman, and Miss Robinson in the order named. The members are submitting their efforts to the various film companies, and, as Captain Peacocke remarks, are "anxiously watching the mails to see which one first lands his play-plot." Captain Peacocke continues:

All the members of the St. James Literary Club are keen readers of THE MIRROR and of the weekly comments of The Spectator, and in this new field into which they have entered find The Spectator's suggestions very helpful. . . . I read extracts from The Spectator's Comments on scenario writing, and the members of the club are now as keen as mustard and . . . read THE MIRROR with avidity. . . .

From other persons come inquiries regarding the selling of film stories, and in a limited number of cases ambitious authors have sent in scenarios or play-plots for The Spectator's opinion. While not wishing to encourage this practice, as the proper critical reading of any considerable number of submitted manuscripts would consume more time than The Spectator can devote to it, it is still impossible to ignore these appeals altogether. They come with the most trusting confidence in The Spectator's judgment, which may after all be nowhere near so valuable as they appear to think. One amateur, over the signature of "Munson" submits a play-plot called The Irony of Fate, and says: "I trust you will find time to answer my letter and pass execution on my story." "Execution" is too strong a sentence to pass on the story. House of correction would be better. The story has some merit and really shows promise that warrants this amateur in trying again and again.

As the story mentioned above may serve to point advice, it will be considered briefly. It tells of a bank official convicted of embezzlement and serving his sentence. He goes to a strange town to begin life anew and secures employment in a bank, proving honest and trustworthy. He discovers by a birth mark that the banker's ward is his own daughter, and that she is being courted by the cashier, whom he also discovers to be a criminal. He tries to reform the cashier but fails, and thereupon he helps send the guilty man to prison and is himself reunited with his daughter. Many worse stories than this have been and are being produced every day, and yet it is not a strong story and has no gripping interest. As the moral tone is wholesome and the narrative straightforward, it may be asked: Where lies the weakness? The defect would appear to be that the incidents are not independent; the several links in the chain do not depend upon each other. The early experience of the father as a criminal and convict has no sufficiently vital connection with the action of the plot that follows. The mere fact of his reformed view of life is not drama. He might have become separated from his daughter in any of a hundred ways just as effective. Again, his attempt to reform the cashier is supererogatory, as the attempt failed and no

dramatic situation hinged on it. However, it would appear that a few slight changes in this plot in any of several ways might greatly strengthen it. For instance, supposing the father had escaped from prison instead of serving his time; and supposing this fact became known to the cashier whom he was trying to reform for his daughter's sake. Finding the cashier unrefractory, the father braves the consequences, saves the daughter, convicts the criminal and goes himself back to prison, well satisfied to serve out his sentence. Does "Munson" see in this slight change the making of a series of powerful situations? Or is The Spectator mistaken in his own view of the story?

The Spring crop of new picture producing companies is astonishing, when viewed collectively. Of course the new ones are all independents who are rushing into the field with the most optimistic hopes of success. In so far as these new ventures are well considered and are planned on lines that promise film products of superior artistic merit, dramatically as well as photographically, their coming need be viewed with no alarm. There is always room for the best at the top, and the more companies there are honestly and intelligently striving to lift up and improve motion picture quality the better it will be for this great and growing art. Competition for quality is competition of value. Each ambitious, aspiring company learns from the others, and as a result all improve. It is to be hoped, however, that none of the newcomers will resort to price cutting, although it must be admitted that this is a danger to be feared in view of the number of prospective competitors. Price cutting means reduced quality with no other compensating advantages. Motion pictures are today the cheapest form of amusement to produce. No other amusement of any kind whatever can be furnished to the public at so little cost to the amusement manager. There is therefore no demand for cheaper pictures. What is wanted is still better pictures, and if any of the new organizations will meet this demand, well and good.

As said above, the danger lies in the number of new movements that are projected, for inevitably the most of them must fail, and before failing they may be tempted to inaugurate an era of price cutting. There are now five independent groups organized or being organized for the purpose of doing business in the independent field. These five are: (1) the Sales Company group, comprising the present independent film producing and distributing system; (2) the Associated Motion Picture Patents Company, which claims to have contracts with various independent companies and exchanges; (3) the Kinemacolor Corporation of America, controlling the Urban-Smith colored film process and planning to license and produce a superior grade of all kinds of pictures for selected exhibitors; (4) the National Company, claiming to represent a group of manufacturers ready to organize a distinct system of service; (5) the United Film Company, said to be organizing another group of manufacturers and importers. In addition, every week sees the announcement of some projected independent producing company in Nashville, or Portland, or Philadelphia, or even Bloomington, Ill. It goes without saying that the class of films that may be looked for from the great majority of these newcomers must be of a most inferior quality. It is not within human possibility that they can be otherwise. At the



GEORGE MELFORD

With the Kalem Stock Company in California



SPOTTISWOODE AITKIN

of the Lubin Stock Company

same time this is no proof that out of this multitude of invaders there may not emerge a very giant of producing capability.

One thing is certain, the public will not stand for mere trash. The chance of new producers making a permanent go of it with anything but film production of real merit is nil. Exhibitors as well as public have grown wise, and the day is long since past when anybody with a few hundred dollars and no experience or brains could equip a store show and clean up a fortune. Film producers may not now count on exhibitors like the one of whom Charles Horwitz, the sketch writer, told recently. Mr. Horwitz was passing a picture house in Harlem one day about two years ago when he was astonished to see in front of the theatre on a one-sheet board, painted in rude lettering, this astonishing announcement:

GRATE MOVING PICTER!
DAMON AND PYTHIAS,
BY SHAKESPERE.

Curious to see what sort of man it was who would father this statement, Mr. Horwitz went inside.

"You've got it wrong, old man," said Horwitz to the manager when he had found him. Shakespeare didn't write Damon and Pythias."

"Didn't he?" was the eager reply. "I thought he did."

"No, it was George M. Cohan who wrote that play."

"Oh," said the manager, scratching his head and walking away.

About an hour later Mr. Horwitz passed by again and this correction stared him in the face:

GRATE MOVIN PICTER!
DAMON AND PYTHIAS,
BY GEORGE M. COHAN.

THE SPECTATOR

RESTORING THE EYESIGHT.

The MIRROR correspondent in Spokane sends this interesting experience of Howard Russell, of the Lawrence Players, while playing at the American Theatre in that city: Mr. Russell stopped the other night as he left the theatre to put a dime in the hat of a blind man standing on the corner. He nearly dropped the coin, but the mendicant shoved his hat underneath it and skillfully rescued it.

"Why, you're not blind!" said Russell, scornfully.

"No, sir," confessed the beggar. "I am just takin' a pal's place while he has a bit of rest. He's blind, sir—been blind from birth."

"Where is he taking his rest?" demanded the player, still unconvinced.

"Why, he—er—why, he's gone to a movin' picture show!"

ESSANAY TO PHOTOGRAPH AUTO MEET.

The Essanay Company has obtained the exclusive motion picture rights for the big international auto meet to be held in Indianapolis on Decoration Day. This event, to be held on the new Indianapolis Motor Speedway, promises to be the biggest racing event of the year, and with six Essanay cameras at the track exhibitors may expect an interesting subject in the Essanay release. The picture will be released as a special shortly after the close of the meet.

THE BEN-HUR CASE AGAIN.

The Ben-Hur film litigation has been called to public attention again by the appearance in public exhibition in the West of a fugitive copy or copies of the picture and the vigorous legal action of Klaw and Erlanger, who own the dramatic rights of the Ben-Hur novel. In Toledo, O., Federal Judge Killits fined Charles E. White \$15 and sentenced him to sixty days in jail for showing the film in violation of the United States Court injunction now in force against its exhibition. The jail sentence was suspended. Klaw and Erlanger have also commenced proceedings against E. N. Thomas, L. W. Seamon, and Laura Seamon in Springfield, Mo., for the same offense, and it is said that any other exhibition of the prohibited film will be followed by equally drastic action.

The Kalem Company, against whom the original suit was brought as the maker of the film alleged to infringe on the novel, "Ben-Hur," declares that it has obeyed the court's injunction strictly. No copies of the picture were made after the preliminary injunction and all persons to whom copies had been sold were notified of the prohibition. One copy had been sold to White, according to the company books, in 1908, but the Kalem Company doubts if this copy could be the one exhibited recently, as it would probably have been too brittle for operation. They are inclined to believe that a "dupe" must have been made and that copies from a "doped" negative are the ones that have reappeared. Kalem officials declare that they sincerely hope that any exhibitors who violate the injunction will be severely dealt with.

The original case, although a permanent injunction still lies, has been appealed to the United States Supreme Court and will come up for argument next Fall. It may then be decided definitely just what relation the motion picture bears to copyrighted books or plays.

DRAWING THE LINE ON AMERICAN NAVY.

An odd situation has developed in Portsmouth, N. H., due to the peculiar policy pursued by two picture houses of that city. The Premier Scenic Temple and the Edisionian are operated in connection with public dancing—that is, there is a floor for dancing, but the privilege of this floor, THE MIRROR correspondent writes, is denied to United States sailors in uniform. The discrimination has caused bitter feeling, and the sailors are showing a tendency to retaliate by boycotting the business houses of the city. The officers of the ships sympathize with the sailors, and threats have been made that influence will be brought at Washington to keep warships away from the Portsmouth Navy Yard. One of the ship captains, after being refused dance floor tickets for some of his crew in uniform at the Premier Scenic Temple, complained to the Mayor, claiming that the refusal was in violation of a law recently passed by the State Legislature. It is said that the result will be that the houses will have to modify their rule or have their dancing licenses revoked.

KINEMACOLOR'S FIRST RELEASE.

The Kinemacolor Corporation announces that its first release, The Coronation of King George, to be put out the first of July, will be more extensive than was at first supposed, as Charles Urban has been appointed official photographer at the coronation and thus will obtain not only views in the street but at the private festivities. It is declared that legitimate theatres in most of the principal cities of the United States have contracted to exhibit this film for a period from three to four weeks and thus introduce Kinemacolor to the public. At the end of this period general release of black and white and colored subjects will be commenced, it is said. Many reports have recently come from London, where Kinemacolor is meeting with great success. Exhibitions are now given in the Scala Theatre, which Charles Urban has opened as the permanent home of Kinemacolor, and it is said the public is responding liberally.

A FIFTH INDEPENDENT GROUP.

Another projected independent distributing and sales company to enter the field is the United Film Company, having opened offices in the Theatrical Exchange Building. Six new American film producers are reported to have affiliated themselves with this company and twenty exchanges are said to have contracted to release the product to exhibitors. As yet no definite details are given out, but it is claimed the company has its own non-infringing cameras and has a process whereby it will develop and print films at twenty per cent. less than the usual cost. The new Eagle Film Company is one of the manufacturers said to have united with the enterprise and already claims to have a number of advance pictures. Regular release will begin some time in June, it is said. P. F. Pierce is in charge of the company.

STILL ANOTHER PRODUCING VENTURE.

The Stone Picture Company, which produced the film of the Morris-Schreck fight, has moved from Sapulpa to Oklahoma City, and announced that it will embark in the business of making dramatic motion pictures, building a studio, arena, etc., and employing a stock company of actors.

MEXICAN WAR PICTURE COMING.

The Kalem Company is preparing to produce on a large scale a sensational representation of a battle of the Mexican revolution, employing genuine insurrectos and posing the scenes on Mexican soil. The film, it is promised, will be faithfully realistic and valuable as of historical and educational as well as general public interest.

MOTION PICTURE NOTES

At Mobile, Ala., the Mobile Theatre is offering vaudeville and pictures and drawing well.

At Kearney, Neb., the New Crescent and Gem, now owned by Westfall and Hendy, are using Independent films and putting on a good vaudeville. These parties are contemplating putting in a new picture house at Lexington, a little city of about 4,000 people, about thirty-five miles west of here. Picture houses at Grand Island are now giving Sunday performances, both matinee and evenings, and are "turning 'em away." Schwarz and Hoppen, former owners of the Gem and Crescent theatres at Kearney, Neb., have purchased a half interest in the Airdome at that place, and the season will open May 27.

At Brownwood, Tex., Loraine Brothers' Bungalow offered an attractive assortment of motion pictures May 2-7 to good business all week.

The Empire and Crown and Princess are all doing a good business at Ft. Madison, Iowa.

At Utica, N. Y., the Hippodrome, under management of P. F. Clancy, offered a fine bill of vaudeville and pictures May 1-6 to good attendance. The Orpheum (Ford S. Andrews) attracted crowded houses May 1-6. During the summer this house will be transformed into a ground floor house. Manager Philip Collins, of the Star, continued to draw good houses May 1-6. The Alhambra (H. Lux) has changed policy to vaudeville and pictures.

The four houses at Bluefield, W. Va., drew good business all week May 1-6. The Lyric (Charles Rosenberg) offered Licensed films. Managers Barrett and Lambert had Independent pictures and Schoenbaum's Orchestra. The Elks' Opera House (S. H. Jolliffe) opened with Licensed films and Sam Ashe in illustrated songs. Manager E. E. Carter presented Licensed pictures and William Desmond, baritone soloist.

At Hannibal, Mo., the New Star, the Goodwin, and the Majestic attracted fair patronage, bills and pictures good, May 1-6.

At Williamsport, Pa., the Lyric (Daniel Gorman): Motion pictures drew well May 8-13. Manager Wright, of the Orpheum, had an attractive bill May 8-13, and did his share of business. The films at the Grand (Keyte and Gorman) drew well pleased houses all week May 8-13.

The new airdome at Muncie, Ind., will be known as the Lyric, and will be managed by G. D. Williston, of the Lyric Theatre; capacity 800. Vaudeville and Licensed films will be the attractions.

Manager H. Hellman, of the Fairyland Motion Picture Theatre, Albany, N. Y., announces the opening of his newly constructed airdome in the South End, May 30. This new amusement resort has been elaborately fitted up and is a veritable Summer garden elaborately decorated with flowers, vines and plants. It has a seating capacity of 500, and will offer vaudeville and the latest pictures.

The Royal, at Bellefontaine, O., has undergone many changes recently. The interior has been tastefully decorated, the floor covered with rubber, drinking fountain and mirror placed at entrance, and three large ventilating fans placed on the walls. A new indirect lighting system installed makes the theatre light as day without injury to the pictures.

A. E. Longenecker is erecting a theatre in Jefferson City, Mo., to be devoted exclusively to moving pictures and vaudeville, which will be opened July 15. It will have a seating capacity of 700.

BIOGRAPH FORCES COMING HOME.

The Biograph company of players and the operating forces who have been located in Los Angeles, Cal., the past Winter and Spring, will leave that city for New York May 21, arriving at the home studio about the 25th, after which operations will be resumed in this territory.



Stacy,oklyn.

FLORENCE E. TURNER

A prominent actress of the Vitagraph Players

Reviews of Licensed Films

That Awful Brother (Lubin, May 8).—A thoroughly humorous story of the family skeleton, the black sheep of the family, is given on this film in a natural, convincing and therefore amusing manner. It is well directed and acted by each character involved. Miss Lawrence is the lady sought after by Albert McGovern, who fears lest his awful brother (Arthur Johnson) shall disgrace him in her eyes. The bad brother is fired again and arrives home by his special car, the freight train. The good brother bribes him to leave the house while his sweetheart is calling, and he disappears down to the saloon where his old friends are. His brother and sweetheart take a walk while the two mothers go out for a airing in the automobile. He leaves her at his office, and when she turns the corner she bumps into the awful brother, who is no longer as clear witted as he was before he went to see his friends. She drops her gloves in the contact and he hastens after her to return them, while she in her flight drops her bag and a box of candy and makes straight for the home of the awful brother. He follows through the kitchen window and pursues the girl and the housemaid into the chamber, where they hide behind the bed. Not seeing any one about he prepares to retire, and is going to the closet the girl shuts the door and locks him in. Then she telephones her lover, who when he finds his brother inside bribes him again into silence.

In the Days of '48 (Biograph, May 8).—This story is directed and presented with the most understanding of this company, and while the story offers nothing particularly new, it is again a pleasure to witness an idea unfolded in a thoroughly lifelike and natural representation. The gold seeker at last believes he has found the place where he may settle down and become wealthy, so he sends for his wife. She comes by stage and on the way becomes infatuated with a gambler, whose agreeable and pleasing manner causes her to lose regard for her husband. The two plan to elope, but at the appointed hour the husband, feeling the loss of his wife's love and having attempted to ease his feelings in drink, goes to the gambler's room and tells his troubles. This arouses the other man's sympathies and he asks the cards what he shall do. He leaves a note in the hands of a man at the arranged meeting place, telling the woman to respect the worthy love of a worthy man, and goes on down the trail, leaving the woman to come to her right mind. Sev-

eral exits of the actors seemed unexplainable. The bright yellow effect, presumably meant for high noon, seemed unnatural, and rather too great a contrast to the rest of the film.

Lost and Won (Selz, May 8).—To call this a dramatic picture would be straining a point, but it certainly succeeds in showing some very interesting and remarkable views of the oil industry, and it is wonderful that the producer did not either confine himself to an industrial film or better blend his story into the background. The story, which by more consistent and logical treatment would have been unique and entertaining, is not looked upon with any amount of seriousness because it is made subservient—that is, the action of the drama is continually stopped by scenes interspersed. He confused the hand of his employer's daughter, he goes West as a companion to a wealthy ranch owner, who dying leaves him his heir. He then strikes oil and becomes wealthy. Meanwhile the employer has failed and his daughter has become the leading lady of a motion picture company. She appears on the screen, where Jack sees her and finds her at the studio. Strange to say, she obtains her position through the newspaper, solely on account of her good looks. Is that the usual Selig procedure in choosing a leading lady? The motion picture in the theatre appears to be a stage with actors.

My Neighbor (Pathé, May 8).—One's understanding and consciousness of enjoyment of this film is limited from lack of knowledge of French law and customs. Situation it no doubt has, but it is at best a made story with a weak conclusion, over acted by the mother, whose character, since there seemed to be no special motive in her actions, was quite impossible, and underacted by the other members of the company. The actions of the mother at the house of the adopted parents is neither natural nor convincing. They adopted her with the understanding that they should educate her until she was twenty-one. The real mother, whose whereabouts could not be discovered and who had been reduced to very low dents, broke in on the daughter's wedding and dragged her away to her quarters. The lover followed and saved the girl from assault at the hands of the man who was evidently her mother's second husband. Her mother dies at the hospital from the effect of the man's attack and relinquishes her claims. What if she had not died? There are other ways than having characters killed off in order to end a story.

Over Lucerne, Switzerland, in an Airship (Pathé, May 8).—These views are actually taken from an airship in flight and therefore give one an idea of how it may seem to be sailing in the air. Parts of the machinery are also shown, and its ascent and descent to its shed.

His Mother (Vitagraph, May 9).—This is indeed a strong and appealing film from the nature and humanity of the theme, and is well played by the two leading members of the cast, Miss Nease and the son. The story, however, has been repeated frequently during the past year and is losing its interest through lack of freshness. At the suggestion of the old doctor Donald goes to America to study medicine, and after five years is a successful physician in New York. His mother comes to see him and crosses the water to surprise him. He wonders how his fiancee will accept his mother, and the old lady feels that she is not wanted. She wanders away and, becoming fatigued from hunger, is taken to the hospital, where her son finds her, brings her home, and his fiancee is more than pleased with the sweet old lady. The last scene is well rendered.

Baha's Imprisonment (Edison, May 9).

A decidedly well constructed comedy that shows much careful working out in its detail and general management is presented in this film, made both amusing and entertaining by the nature of its situations and the work of the actors. Yale Boss as the old boy shows much aptitude for such parts. The young daughter having been discharged for negligence, the mother and friend are in a quandary as to what they desire to attend the matinee. The friend suggests that Edna be taken to the father's office. Her father, however, is out on a matter of business and after a consultation Edna is left in charge of the office boy, who proceeds to entertain her in a very lively fashion. At last he arrests her and locks her in a closet, thrusting the key in his pocket. At this moment he is called away to deliver a telegram, and as it is nearly five o'clock he does not return. He does not remember locking the door until he reaches home and begins to tell his mother the day's adventures, when Edna's imprisonment suddenly dawns upon him. He hastens back to find his employer's family and the entire office force waiting for the safe to be opened, where they believe the little girl to be locked. Edna's reposeful slumber in the closet is broken while the man from the company administrators chasteism to the office boy.

Three of a Kind (Gaumont, May 9).—

Dainty comedy, cleverly played by graceful and accomplished French players, is presented in this film. A young man is injured in an accident and taken to a neighboring house, where he is cared for and recovers. Three daughters fall in love with him and he is at a loss to make his choice. He is aided by the two brothers of the girls and it is planned to put them to the test. The brothers disguise as policemen and arrest the visitor, whereupon two of the three girls repudiate him and one remains true in her faith, thus solving the problem.

Springheeled Jack (Gaumont, May 9).—This rough-house farce is chiefly interesting for the astonishing amount of damage that is done. Jack is a professional, and he vaults into people, through walls, and so on, creating unlimited havoc. Sometimes he appears in another scene with unsoiled clothing. Those who are in a bit of carelessness management. Those who can laugh at this sort of thing will like the film immensely.

Laundry Lady (Lubin, May 9).—The plot of this farce is not as well worked out to a humorous conclusion as its companion play on the same reel. However, Harry Cashman as the laundry lady is very good and there are a number of humorous incidents in the several scenes. She finds a roll of bills, puts them in her stocking and loses them, one by one, through a hole in the stocking. Different people find the money, among them being the little daughter of the woman for whom the lady had been washing. When the agent calls to collect the laundry lady's rent and she finds the roll of bills gone, she goes back to her employer's home and recovers the bill that was lost there, but the rest of the money never comes back.

Holding His Own (Wesanay, May 9).—There is clever comedy in this story and in the manner in which it is brought out, except possibly in one scene where the baby is placed in the father's lap on the ciliated train, the point that he does not know it is his own child and the nurse does not know that he is the father being not emphasized conspicuously enough. The father, played by Joseph Daly, had gone on a three months' trip, and on returning takes the nurse with his baby on the car, neither recognizing the other. She places the child in his lap and runs back to the station platform to recover something she had dropped and gets left. The police are appealed to, the father with the baby arrested and taken to the station, where he eventually meets his wife, come to claim the baby.

The Abernathy Kids' Rescue (Pathé, May 10).—Such a story in picture is somewhat different from the usual. The two boys take their father's lunch to him in the woods, where he is felling trees. On the return trip they dismount from their horses for a bird's nest and are chased by two wolves. Here they are kept up a tree until the father returning tracks them thither by his grayhounds. One wolf escapes, and pursuing aside the hounds who are fighting the wolf, the father chokes him and binds him. The other wolf is likewise followed and captured, and both are brought home on the father's saddle. A sympathetic spectator might feel for the dogs concerned and the film for this reason is of a class to be commended. It is, however, ingeniously done and creates the necessary illusion.

The Loyalty of Don Luis Verdugo (Kalem, May 10).—The scenes of this picture are taken around Casa Verdugo, an old Spanish mansion of a hundred years ago in California during the session of southern California to the United States. The story is well put on, costumed and rendered, but one feels inclined to quarrel (whether the incident is founded on fact or fiction) with the young lieutenant for being so enamored with Dona Maria that he neglected his duty. One wonders that the other men did not remonstrate or the young officer suffer some punishment for not having the old Don Luis lower the Mexican flag. When the estate is attacked by Indians, Don Jose, the father, refusing to call upon the American troops, Dona Maria goes and returns in time to prevent a disaster. Then the old don in gratitude places the United States flag in the place of the Mexican and gives his daughter to the young Lieutenant. Alice Joyce is the Dona Maria and George Melford the Lieutenant. George Melford makes a decided type of the character of Don Luis. It is well managed in every particular.

The Baby of the Boarding House (Edison, May 10).—Human nature and realistic action and surroundings are evident all

through this film, except in the one vital point where the landlady, well played by Gertrude Clarke, leaves her baby for the loading young boarder (Edward Boulen) to mind, while she goes out. Her object is to make him miss an engagement to go to the theatre with a pretty girl (Trixie Dinsmore) and her parents, on whom he had imposed himself by his slick ways. By minding the baby was made late for the appointment, and the girl and parents come to the house to look for him. Just in time near the landlady demanding her long over-due board bill. The result was that he got left all around, and another young boarder, who paid his bills, cracked the baby under the chin and loved the girl with modest devotion, went to the theatre in his place. The weak point in this: It is impossible to conceive of a no-good chap like the one represented caring a rap, how much the baby cried. He would have left it on the bed yelling and gone off to the theatre.

The Traitor (Eclipse, May 10).—Pictured on one of those romantic rocky coasts familiar in Urban-Eclipse films of the past, this melodramatic story of smugglers is attractive and interesting despite the moral tone, which rather glorifies the lawbreakers. There was jealousy between two of the band over the girl, the inn where the smugglers congealed. The rejected wrote a note to the revenue guards, hoping of a smuggling trip. The guards come to the inn and the girl recognises the handwriting of the note, of which she got a glimpse. This should have been enough, but the director evidently tried to make it clear by having the note dropped, very unnaturally, and the girl pick it up. She then went to the shore to warn the arriving boat, jumped into the sea and swam out to it, thus succeeding in preventing the capture of the band. In the pursuit the treacherous smuggler was shot by the officers and the others escaped.

Rubberneck Percy (Eclipse, May 10).—This is a short farce skit, in which the comedian has the bad habit of explaining his next action each time to the camera. Some French comedians are incapable of acting in any other manner, it would seem. This chap listens and looks through keyholes, reads other people's letters and rubbers generally, each time getting well beat up for his impertinence.

Country Lovers (Biograph, May 11).—This is a fresh and clever farce-comedy presented in an atmosphere that adds to its humorous qualities. Two city girls are visiting in the country, and their dainty attractiveness plays the very Dickens with the hearts of their louthi farm boy cousins. The boys, being sent back to work by their mother, plan to impress the girls by a faked up deed of bravery. They stuff a suit of clothes and pair of boots and plant it in the bushes to represent a sleeping tramp. When the girls see it they run in alarm, and the boys, with mock heroism and a gun, prepare to vanquish the intruder. But in the meantime a real tramp has wandered by, seen and appropriated the clothes and gone to sleep in the same spot. There is therefore consternation and a flying retreat when the boys across the supposed dummy. The tramp adds to the situation by pursuing them for the laundry. The purpose of returning the gun. In the end the girls discover the truth of the matter, and when the tramp, calling his well earned piece of pie, is tantalizing the two boys, now back at their work, they steal up behind and discharge the gun, sending all three men into a spasm of terror.

The Spring Round Up (Melles, May 11).—The Melles company has here given us again real evidence that there are cattle in America and that cowboys have something else to do besides sitting around smoking oil rotties, taking their hats off to the girls, drinking in barrooms and such like. It is round-up time on the ranch, and the rancher must pay off his mortgage with the proceeds of the sale of his cattle. The animals are loaded on the cars, and the rancher's son and a cowboy go with them to Waco to deliver the shipment, collect the money and pay the mortgage. But son wants to sport around a bit with the money. He plays cards and loses all of it to a gang of sharpers. Fortunately he had befriended the head gambler's daughter and she tips it off that the game was crooked, advising him to play again and get it back. The advice should have been to take it back, for that is what he and the cowboy do by aid of their guns. Then the girl meets the young fellow and there is a love affair sealed and decided on, with papa gambler driven on the cowboy. The story works out well, although there is little ingenuity in it, and the acting is all that can be desired.

Welcome of the Unwelcome (Vitagraph, May 12).—Deliciously pleasing scarcely describes this episode. A human comedy story of a type for which the Vitagraph company has become justly famous. A widower with one child, a young daughter (Tent Johnson and Grace Lewis), sends her to boarding school and courts a lady (Julia Swayne) whom he desires to marry. When he writes the daughter his intentions that young miss is furious, and to investigate her prospective stepmother hires herself out to the lady as maid under another name. The mistress, however, proves so kind and lovable that the girl is completely won over and urges her father to marry her. The action is a little misleading at this point, as it almost seemed that the lady would have known the maid's identity from the note given by the girl to her father, but later it appears that she was in ignorance of the relationship until she found the maid on her father's knee, suffered the pangs of jealousy and was told of the ruse that had been practised on her.

The Carnival (Kalem, May 12).—The title seems a little misleading, as the nearest we get to a carnival is a masquerade ball, where husband and wife meet after many years of separation. He is an artist and she is the thoughtless and frivolous, spending her time with roistering friends until her husband in disgust leaves her and takes their child. All this happens in Paris, or is supposed to. When he returns and meets his wife again, he is gradually reconciled to her and they are reunited. We are led to believe that the wife's conduct was exemplary during the absence of her husband, but a scene might have made this attitude more apparent. The acting is excellent. Gene Gauntier as the wife and Jack Clarke as the artist both giving able interpretations of the parts, while the ensemble was all that could be desired.

Drifting (Lubin, May 13).—They have a legal separation evidently because her love of music conflicts with his desire for literary study. He goes West, and a boy is born. Years later the son is at a military academy and, while diligently reading the society notes in his dormitory, learns that his father had returned from the Orient. He becomes possessed with the desire to see his father, and at last his mother arranges a meeting. This naturally ends in a reconciliation. The story is carefully put together, mounted and acted.

Back to the Primitive (Selig, May 13).—The plot of this story makes a decidedly

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unique picture that creates an exceptionally realistic atmosphere, both on shipboard and at the island, but while the presence of the boats may be a distinct novelty, it is a distraction from the story, as the spectator begins at once to wonder how it was managed legitimately. Furthermore, the shooting of a lion in direct and planned attack is not sportsmanship, but plain slaughter, and the policy of such pictures must be seriously questioned. It was also wondered if the actor pursued by the lions was not injured. There are other ways of pleasing the public than by these hazardous and inhuman means, and, besides, such pictures are not desired by many people. On board the steamer "China," an actual steamer on voyage, a young engineer becomes interested in a young woman traveling to South Africa to meet her brother, and courted by an Englishman. The ship is wrecked, and after floating on a raft for several days they land on an uninhabited island. Here the Englishman is mangled and killed by three lions attacking the camp at night while he had fallen asleep. He is buried in the sand. After two years the brother returns in the papers of a light seen on an island off the coast of Africa, and thought to be made by survivors of the steamer "China." A search party is sent out and arrives just in time to save the two from a lion, which is shot as it is almost upon them.

The Quarrel on the Cliff (Edison, May 12).—There is a unique and well-conceived rescue in this film of a man caught in the side of a precipice. The scenes are laid in Cuba. Two brothers love the same girl, and when one learns of the other's love from a note, he follows him to the cliff where they decide to fight it out. In the struggle one is suspended over the edge and the other forces him to release his hold. This brother then goes and tells the girl, who is horrified at his action. She and his sister seek for the other among the rocks, and, finding him, bring forth a rope that they were not even to have before, and catching hold of it he lowers himself to the bottom. The action of the last scene, where this brother is commanding, is not quite understandable, though it is evident that the girl again receives the brother guilty of the crime back into her good graces. In the mind of this reviewer there should have been some mutual understanding or forgiveness expressed by all concerned. The idea is not satisfactory or agreeable, though the background and management are excellent.

American Beauties (Pathé, May 12).—This is a colored film and succeeds in making some very beautiful and natural effects in colors. It represents a maid's visit to a rose garden and the spectator follows her about as she picks and examines different varieties of roses. She somewhat spoiled the picture by letting it be known that she was posing. A simpler maid with natural grace would have blended more with the atmosphere of the garden.

The Samuri's Expiation (Pathé, May 12).—This film, enacted by players from the Imperial Theatre of Tokio, is a distinct novelty in motion pictures in that it affords one the opportunity of comparing Japanese methods of pantomime with our own picture acting, and it makes an altogether interesting and entertaining picture. One must necessarily admire the earnestness of the players and their ability at this film. It is chiefly interesting because it is unusual. It is a little tragic. Two travelers evidently sit by the wayside to rest—the one an old man and the other his son or servant. A robber strangles the son into unconsciousness and kills the old man and thus makes away with the gold. A pipe sees him enter a cave and coming upon the son and the dead father, he tells the son, who has regained consciousness, of the whereabouts of the robber. The pipe lends him the apparel of a woman and delivers a note to the robber, bidding him meet a beautiful woman before the image of Buddha. He does so, and in a fierce encounter—a fine representation of Oriental wrestling and swordsmanship—the robber is finally killed and the old man's death avenged by the son.

Lucia's Broken Romance (Pathé, May 15).—Therefore always the tragic ending? Man's death and music always walk hand in hand? Or is it a false sense of sentiment? How much greater this drama would have been had the girl awokened from her false shame for her

parents by a mental process instead of through death and sorrow is hard to say, but certainly it would strike nearer the heart. Situation founded on mental conflict must always win where mere incident fails. She is an Italian girl, a street musician with her violin. Dismissed with her life she forsakes her parents and is adopted by a prominent musician, who believes her an orphan. The mother sickens, and is virtually about to die, when it is learned through the newspaper that their daughter is about to give a musical at the musician's home. The father goes to the house, interrupts the affair, and brings the daughter home, where she plays to her as she dies her favorite waltz song.

In the **Days of Nero** (Gaumont, April 13).—This is perhaps one of the most remarkable and impressive pictures of its kind released for some time considered as drama, as well as by the settings and costuming, both perceptibly grand and representative of the period with rich but delicate coloring. The depth and grace of the acting and the fine points in management command admiration. Locuste is appointed by Nero to brew all poisons that he may order. For one Britannicus he desires one more violent than all others. Locuste mixes it at her laboratory in his presence, and its effect is tried on a slave, who dies immediately. A beautiful slave is then dispatched to Britannicus with a vessel supposed to contain rare wine. On the way it is taken from her by a party of revelers, who bear it to their revelry where Locuste's son is appointed to toast. In a remarkably well managed scene he drinks and dies. Locuste is informed, and Nero finding her embracing the body of her dead son in spite of his hardened sensibilities, leaves her for a more opportune moment.

Prejudice of Pierre Marie (Vitagraph, May 13).—There is much that is strong and unusual in this story, although it ends rather unfortunately. Effective delineation of character types in exceptional, but logical, situations shows that the production is intelligently conceived and carried out. Pierre Marie was a fisherman and smuggler, who became exceedingly jealous of his former rival, a good natured minstrel of the community, whose music continued to interest the wife after marriage, and in the face of her husband's repeated objections. Her conduct, though quite believable, had the effect of rather justifying the jealousy. Finally the husband was fatally wounded in a smuggling trip, but escaped to his home, where the musician and the wife succeeded in concealing him when the officers arrived. Then he died, apparently recognizing the good faith of his wife and the minstrel, although this point was not very strongly brought out. The scene where the wife, by assuming an air of gravity, drew the officers of the scene was capital. Teft Johnson was fine as the smuggler, Miss Turner was adroit and effective as the wife, and William Humphreys as Jean, the musician, was finished and altogether convincing.

The Puncher's New Love (Essanay, May 13).—Again the Essanay Western players have shown what can really be done with cowboy subjects to lift them above disrepute in which they have fallen. This story is a rare drama of contrasted types, well acted and managed. The cowboy lover of the country girl forgets her and becomes fascinated by a fashionable city lady, who, out of idle curiosity, goes with him to a barn dance. When he calls on her socially at her home, however, she turns him down and he goes back to the ranch in a contrite frame of mind ready to renew his love to his former sweetheart. But she is a girl of spirit and will have no more to do with him, engaging herself to another cowboy, Mr. Anderson. The first cowboy, showed fine perception of the character. His scene in the lady's parlor, when he spoke his piece and choked her snobbish lover, was not high society conduct, but it was cowboy character all right.

Ocean Harnessed (Pathé, May 10).—This film gives a very thorough exposition of the United States Wave Motor Company at Atlantic City, a very interesting demonstration of the use wave power may be put to. The force generated to operate the motors comes primarily from a series of buoys worked by lateral motion by the rise and the fall of the waves.

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the scenes are well selected, while others appear to be no purpose in the episode. The men are pale and agree to meet again in fifteen years at the same place, the agreement being a mere truce with no dramatic significance. Fifteen years later only three of the men show up at first.

The Four of Us (Powers, May 21).—Too much of this film is consumed in telling nothing, and one scene, where the four friends are at

but the fourth comes in through the window as a burglar and appears to be surprised that he is there. However, the rest shake hands with him and it's all right. The acting is the best part of the film and with more of a gripping story would have produced excellent results.

Contagion (Powers, May 9).—This short farce has some laughs in it, although the French do this sort of thing so much better that it might be well for Americans to avoid it. A man is given to yawning and everywhere he goes he causes other people to yawn, too, some of the incidents proving amusing.

The Railroad Builder (Thanhouser, May 9).—This is a story built around a real fire in a railroad yard where a large quantity of construction material was destroyed. The scenes and atmosphere are therefore fine and the theme of the story is excellent, being the opposition of an old farmer to permitting the railroad company to cross his land, ending in the neighbors setting fire to the ties. The scene where the ties were fired was not quite convincing, as they looked too substantial to be set into a blaze from two or three small torches. The love story that was worked in was little short of foolish and carried no gripping interest. But for this weakness the film might have ranked high. After the neighbors had started the blaze and the railroad company's construction engineer to a fire, the farmer's daughter got cold feet and went for the fire engine. She also released the captive engineer and the next day agreed to marry him.

A Left Hook (Reliance, May 10).—There is something of cleverness in the idea at the base of this farce film, and in notable scenes the excellent acting of Miss Leonard goes a long way toward making the picture delightfully funny. She becomes enthusiastic over an exhibition of boxing which she and other ladies have seen, so she has one of the matinees calling to give her lessons in the art, meanwhile tantalizing her studious mollycoddle lover to the background. While he is trying to qualify by taking lessons himself with sad results, she is also "getting hers" in her parlor. One gentle tap on her jaw appears to be quite enough and she fires her teacher, to his astonishment, because he appeared to think he had made a conquest. Then she summoned back the equally astonished sissier lover.

Nearly a Hero (Solax, May 10).—Here is bright, snappy farce, well constructed and equally well produced, as the humorous values are all brought out strongly. Papa insists that daughter's lover shall be a hero. Now the lover is a timid chap, but luck comes his way. At his room he is besieged by creditors, who wait outside to whin him if he doesn't pay up. A vagabond plumber has called to fix the steam radiator and the lover hires him to change costumes, so that the scrapper goes out dressed as the lover. When the creditors attack him they are amazed at the result, each receiving a knock-

out. The lover is later arrested for the assault, but his prowess has so impressed the girl's father that he pays his fine and all his bills and happiness reigns supreme.

Tweedledum Is Late (Ambrosio, May 10).—The eccentric comedian is late at his wedding and meets with the usual obstructions in getting to the ceremony. Slap, dash, smash, rush—general chaos, and he arrives only to be repudiated by the waiting bride. Then he marries the scrubwoman, who this reviewer thinks is some degrees above his just deserts.

Air Bubbles (Ambrosio, May 10).—This is a trick film showing a bad boy blowing soap bubbles in which he sees things. The bubbles enlarge and in them a little drama is enacted, being the sickness of the boy's mother, causing him to run home to her assistance.

The Little Bachelor (Itala, May 11).—Mother it is spelled on the title, as an older who has been married before and has a child in the care of a motherless woman, falls in love again at a military ball, but conceals the fact of his first marriage and the existence of his child from the lady of his heart. On the point of leaving he is summoned to the sick bed of the child. She sees the note, but on his departure her resentment gives way to proper feeling, and she visits the child with a physician and is found there in its company on the officer's return. It is enacted with the usual extremes of expression that is characteristic of this company's work.

For Her Brother's Sake (Imp. May 11).—A story of the racetrack and the county fair is herein presented, taken on the actual grounds. The son is sent to pay the interest on the mortgage, but is persuaded to gamble it away. He tells his sister of his predicament, and seeing that a prize of twenty thousand is offered on the races, the countess falls into a desire to enter her son in the competition. The gambler becomes infatuated with the sister, and learns of their plans, but she will not yield to his suggestions. On the day of the race he drags the jockey, and Madge herself mounts the pony and wins the race. Owen Moore fully realizes a part well suited to him, and Mary Pickford agreeably enacts the sister. The story is well told, but disjointed in places. The result of the action is shown without the steps leading up to it. A little modesty in fixing the size of the purse for the race would have been better. Imagine a prize of \$20,000 for one race at a county fair!

The Foreman's Bride (Bison, May 11).—The cook was fired in both senses of the word, and a new man-cook advertised for. A stranded actress, with her costume and wig already convenient in her suitcase, dressed herself as a boy and applied for the position. The manner of evading bunting with the boys could have been made more delicate and amusing. The next day the foreman discovers her sex when he hears her singing. He is caught making love to her in a very badly managed scene, and a girl who ap-

parently before had been another man's sweetheart returns a ring. He then elopes with the cook, who returns as a woman. Until this company's director learns something of the theory of human expression and the underlying principles of dramatic action and analysis of situations, his work will always be lacking in the essential qualities necessary to good drama.

The Guardsman (Hex, May 11).—This story is decidedly well drawn and put together, working up to its climax by a direct and logical means. The production is, moreover, put on and enacted with the usual understanding and artistic merit that has predominated in this company's work, and has placed it among the best producers. The film tells the story of a countess, an enemy of the king, who is sent to stop at a Berlin inn. She receives a letter telling her to entice some guardsman into telling on what day he will be at the inn. The guardsman selected is the lover of Gretchen, daughter of the innkeeper, who, when her father is bribed into permitting the countess to become a maid at his tavern, on pretext of desiring to serve her king, decides to watch the countess. On the day of the king's visit she discovers the countess in the wine cellar poisoning the king's drink. In a dramatic and well-presented scene of concise action she tells the king, who gives her a ring to be redeemed for any favor she may ask. She asks that the life of the guardsman who was betrayed by the countess be spared. Her request is granted, though he is discharged from the army. More scenes showing that Gretchen actually was the guardsman's lover would have added strength to the situation. As the countess was requested only to learn the day the king was to appear at the inn, it was somewhat surprising to see her enter on the pretext of poisoning the king, and one wondered at her direct purpose, as everything in life or drama must have a cause.

A Walk in Tunis (Lux, May 12).—Among the specific views shown in this picture is a sale of furniture, a street in the old quarter of Tunis, a market place, and El Halfaouine Street. A general idea of the city is also given.

The Postmistress (Lux, May 12).—This story, such as it is, has the essentials of good drama, but is hardly acted or managed with that keenness and perception necessary to artistic merit. The postmistress leaves the office, presumably at night, to go home. In the woods she is assaulted by a tramp and saved by the appearance of a man upon the scene. It is, therefore, a surprise to find that she lives in the same house as the post-office. The man visits her there and makes love to her in some unexplainable way by letter. It is strange to see her consent by letter, and have him immediately appear evidently to live with her. While she is in the next room, receives a telegraph message that he is wanted for a crime, he is taking an imprint of the lock behind which are the post-office funds. She tells a boy, who sum-

mons some very elaborate officers for a country town, and the fellow is forthwith arrested.

The Regimental Ball (Thanhouser, May 12).—There is sufficient military atmosphere about this film to make it realistic and interesting, and while the story is somewhat over-romantic, it is pleasing and does not challenge credulity, although one wonders that he can buy his discharge from the army so easily. It is pleasingly enacted. At the regimental ball the young man falls in love with the colonel's daughter, who is already claimed by a lieutenant. He joins the army that he may be near her, only to learn that she is engaged to the lieutenant. This young fellow is attacked with smallpox and the new recruit offers to become his nurse, and brings him back to health, all for his love of the colonel's daughter. He then, not knowing that the girl really loves him, buys his discharge from the army and writes her that he is leaving. She hastens after him

As Our Hair Grows Whiter (Powers, May 13).—The settings of this picture are adequate and in fine keeping in every way, but the management of the story shows a lack of thought. In fact it is very badly directed and managed. The college boy in love carries the strains of this old song on a tree, though his procedure in so doing was enough to make a body weak. But the girl preferred a count and was about to marry him, when she found he was a criminal from a member of the French secret police. Her rejected lover evidently goes away, though no scene shows it, but his old servant appears asking to be taken into the service of the girl, who is about to become a countess. The note came from Alaska, so it is inferred. He came thence after his thirty years absence and clasped her once more to his bosom at the tree where he had carved the song. One difficulty seemed to be that too many people did too many nonsensical things.

Marriage Advertisement (Itala, May 13).—He advertises for wife and John and Mary Pumpkin, whose shade is far removed, invite him out to dinner to see their daughter. After climbing the mountain on his bicycle, he concludes to refresh himself by a dip in the lake. A tramp steals his clothes and the vagabond thinks to substitute the candidate for marriage, at least at dinner. He does so and is cast out, when he is discovered to be a thief. The real "marriage candidate" meets him and makes him change clothes, and he says, "If I run, maybe I will arrive still in time," but when he does arrive they rend him through and through.

Foolish Has Lost a Needle (Itala, May 13).—A Deed is trying to mend his trousers, when his lady calls to select the jewels for their coming marriage. He hastens to don his pants, and the amusement in the picture arises from the trouble he experiences with the needle he neglected to remove from the seat of his trousers. At last as the guests are arriving to celebrate the engagement he sits behind the sofa, but is discovered with his pantaloons removed, a refined and delicate situation. Of repeated business during the action becomes monotonous.

The Confidet (Reliance, May 13).—For those who believe that purity can exist only behind the convent wall this is not doubt an affecting story, but it is perhaps not quite modern enough in its working out to suit a cosmopolitan taste. The action, however, has virility, and aside from a predisposition of each player to face front and walk centre, it is convincingly played. Disgusted with her mode of life she resolves to leave the man that holds so much power over her and return to a convent. He arrives in time to exert his influence and prevent the step. The father then determines to save her soul, and thinking of Mary Magdalene he goes to the house of gentry to bring her back. He succeeds, and when the fellow again returns to the convent it is too late: she has taken the vows. He sees the nuns pass by, and then the leading lady walks front to make a final picture.

LETTERS TO THE SPECTATOR.

Enthusiastic "Mirror" Booster.

NEW YORK, May 8, 1911.

To The Spectator:

Sir.—Have been a reader of THE DRAMATIC MIRROR for over five years and note with great interest and pleasure the steady increase of the motion picture department. Several of my friends to whom I showed a copy of THE MIRROR recently were surprised, pleasantly, for they said that they had no idea that such an excellent paper existed; for they were looking for "just such a paper," hence they are loyal "Mirrories" to-day.

I wish also to add a word of congratulation upon the excellent and honest, critical review of all the film releases, and too much cannot be said of the fairness in which you handle this department.

May I also add a word of praise, for I know that motion picture players do not receive much mention in the general theatrical periodicals, for my favorite players, Carlyle Blackwell, George Melford, Frank Lanning, Alice Joyce, Jane Wolfe, and Gene Gauntier, of the Kalem Companies.

With all good wishes for The Spectator and THE MIRROR, I am,

FRANCIS J. BECKMANN.

37-45 Wall Street.

The example of Miss Beckmann in showing THE MIRROR around is recommended for other "Mirrories" to follow. When you discover a good thing, pass it along.—THE SPECTATOR.

Another Cowboy Critic,

ENID, OKLA., April 6, 1911.

To The Spectator:

Sir.—I have been reading THE MIRROR for some time, and consider it one of the best dramatic magazines of the day. We read it so as to be able to answer the questions of our patrons. We consider the Indian and cowboy pictures very poor, as to the wars between the Indians and cowboys, for we live in the West and know it to be a thing of the past. We have Indian and cowboy patrons, and they laugh at such pictures.

LURE DICKER.

It is significant that the strongest criticisms against the average Indian and cowboy pictures come from people of the West, who naturally know what they are talking about.—THE SPECTATOR.

SHELDON, ILL., May 6, 1911.

To The Spectator:

Sir.—I note by your columns of even date that some persistent scenario writer has at last succeeded in "getting away with" one of the rankest pieces of plagiarism that ever got by an editor.



BIOGRAPH FILMS



Trade Mark.



Released May 15, 1911

THE NEW DRESS

A Story of Modern Mexico

Jose weds Marta, the little Mexican girl, and later when she accompanies him and her father to the market-place, whether they go to sell the products of their farm, she sees and is fascinated by a pretty dress. Jose promises to buy it for her out of the proceeds of his sales, and so she returns home with her father delighted in the anticipation of Jose's bringing the dress with him. He gets the dress, but stopping at the roadside inn he gives it away while under the influence of wine. He tells Marta that he has lost it, but she sees the dress later on another woman. The shock unbalances her mind, in which condition she remains until the advent of a little one, which restores her reason and quite blots out the thought of the dress.

Approximate length, 908 feet.

Released May 18, 1911

THE MANICURE LADY

Proving That Faint Heart Ne'er Won Fair Lady

The barber was insanely infatuated with the pretty manicure lady of the tonsorial parlor, and when she cast eyes at the customers he was furiously jealous. One of the patrons of the place wins her undivided attention, and she is the recipient of candy, luncheons and auto rides with him. Meanwhile, the barber is wild, and the limit of his tolerance comes when she starts out on a joy ride with the favored one. Leaping on behind the car, he in jealous frenzy climbs in and throws his hated rival out over the back, takes his place beside the fair charmer, begging her to take the ring he proffers, which she does in reward of his valor.

Approximate length, 907 feet.



RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY OF EACH WEEK

EXHIBITORS: Get on our Mail List for Descriptive Circulars

Licensed by the Motion Picture Patents Company

BIOGRAPH COMPANY

11 East 14th St., New York City

GEORGE KLEINE, Selling Agent for Chicago (52 State Street, Chicago, Ill.)

I refer to a film reviewed in *THE MIRROR*, dealing of an absent husband, who was recalled to his wife by a message which consisted of a draft of music, which fits to the words, "Unto a child is born."

This particular story is an old friend. When the writer was employed last year as a scenario reader for one of the licensed film companies, he used to return one of the various versions of it about once each week. It came in fearful and wonderful forms, but the main idea was there all right, hubby always got his recall from loving wife in the form of that same few bars in the key of G, and he always made a dash for the home plate. He came in box cars and Pullman, airships and submarines, torpedo boats and automobiles, canoes and Atlantic liners. He employed horses, borrowed locomotives, stole hand cars, and held up stage coaches, but he always got back in time to meet the Doc and trained police, pay the bill and receive congratulations. In no case, however, did he ever get the news otherwise than by means of that fine of music, "The Messiah." It was a rattling good story, but it happens to have appeared in a well known and widely read Boston magazine, which has an extensive circulation among the writing fraternity, especially the younger ones, and those just beginning to break into the scenario game. As these constitute the greater part of our scenario writers, it looks as if they had read that story, doesn't it?

Please, Mr. Spectator, get a large gun, shooting six slugs, the size of a corn cob in as many seconds, and get after some of these petty literary specialists. Think how many poor photoplay editors in this land of the free will blow you, for verily, they are very tired of writing, "resembles a recent magazine story" on their selection blanks.

The scenario editor who could always detect a steal would be a wonder; he would have to be a marvel as a reader of magazines and novels. Hence the desirability of holding writers strictly responsible, as is now being done by the best companies.—*THE SPECTATOR*.

Who's Who and What's What.
Ramsay, Robinson, Ill.: The outlaw in *The Outlaw and the Child* (*Essanay*) was played by

Important Edison Improvements

Trade  Mark

As evidence of Edison enterprise, we take pleasure in announcing that we are now prepared to furnish Edison Type "B" Underwriters' Model Kinetoscopes, with either belt or chain drive take-up device. In the opinion of our experts, the chain device eliminates the uneven and undue pulling of film on the take-up sprocket as the diameter of the film on the take-up reel increases. If some operators prefer the old style belt drive, we are prepared to continue supplying outfitts so equipped.

On all Underwriters' Model "B" Machines, equipped with chain drive take-up, we fit an extra large lamp house, which gives more ventilation and correspondingly reduces breakage in condensers.

For these Edison improvements no advance in the regular price of \$225.00 per outfit is asked. Remember, too, that Edison machines can be secured at the same price with either inside or outside revolving shutters.

Ask us for complete catalogues.

THOMAS A. EDISON, Inc.
64 Lakeside Avenue
ORANGE, N. J.

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Lottie

(Continued from page 27.)

HIS MAJESTY'S: Montreal. P. Q., May 1—indefinite.
HOLDEN: (H. M. Holden, mgr.): Cleveland, O., March 15—indefinite.
HUDSON: (See Hill, N. J., May 1—indefinite.
HUNTER-BRADFORD: Hartford, Conn., May 8—indefinite.
MUTTON-BAILEY: Bluefield, W. Va., April 4—indefinite.
IMPERIAL THEATRE (Kilm and Gas, mgr.): Chicago, Ill., Dec. 26—indefinite.
INDIANA: South Bend, Ind., Sept. 4—indefinite.
INGRAHAM, LLOYD: Omaha, Neb., May 21—indefinite.
KRENE, LOURRAINE (Kerr Amusement Co., mgr.): Falls City, Neb., May 1—indefinite.
KELLY (James E. Moore, mgr.): Portland, Me.,—indefinite.
KELLINE, EDWARD (Edw. Kellie, mgr.): Seattle, Wash., Feb. 18—indefinite.
KELLY, JEWELL: Chattanooga, Tenn., March 26—indefinite.
KELLY AND GAZZOLO: Minneapolis, Minn., May 8—indefinite.
KNIGHT, ELEANOR (W. T. Boyer, mgr.): St. Louis, Mo., May 7—indefinite.
LANG, WVA (O. D. Woodward, mgr.): Kansas City, Mo., April 25—indefinite.
LAWRENCE (Ed. Lawrence, mgr.): Spokane, Wash., Dec. 25—indefinite.
LAWRENCE (Joe J. Flynn, mgr.): Lawrence, Kan., May 1—indefinite.
LEWIS-OLIVER: St. Paul, Minn., May 7-June 17.
LOWBERG, LESTER: New Bedford, Mass., April 17—indefinite.
LONG, F. E. (Frank E. Long, mgr.): Omaha, Neb., April 25—indefinite.
LORCH-BITTNER: Oklahoma City, Okla.—indefinite.
LYCUM (Louis Phillips, mgr.): Brooklyn, N. Y.—indefinite.
LYCUM PLAYERS (Walter Hammes, director): Rochester, N. Y., May 1—indefinite.
LYRIC: Lincoln, Neb., Aug. 20—indefinite.
MABEL (Sam Padden, mgr.): Chicago, Ill.—indefinite.
MABEL, PHIL (Phil Maher, mgr.): Elmira, N. Y.—indefinite.
MATTA, D. ARTHUR: Glens Falls, N. Y.,—indefinite.
MATTHIO (W. H. Horkheimer, mgr.): Erie, Pa.—indefinite.
MATTHIO (W. Appell, mgr.): Utica, N. Y., May 1—indefinite.
MATTHIO: Johnstown, Pa., April 17—indefinite.
MORRISON, LINDSAY: Boston, Mass., May 15—indefinite.
MYERS-DANIEL: Baltimore, Md., May 1—indefinite.
NEILL, JAMES: St. Paul, Minn., April 20—indefinite.
NEILL, JAMES (Fred G. Andrews, mgr.): Minneapolis, Minn., April 20—indefinite.
NEW HAVEN (Jewell and Darmstadter, mgrs.): New Haven, Conn., April 17—indefinite.
WHITE BROS. (Frank North, mgr.): Ohio City, Okla., Sept. 15—indefinite.
O'CONNOR AND HOWE: Washington, D. C.—indefinite.
OPERA HOUSE PLAYERS: Paterson, N. J.—indefinite.
OPERAUM (W. Appell, mgr.): Harrisburg, Pa.,—indefinite.
OPERAUM (Percy Mardon, mgr.): Montreal, Que., May 1—indefinite.
OPERAUM: Altoona, Pa., May 1—indefinite.
OPERAUM PLAYERS (Grant LaFerty, mgr.): Pittsburgh, Pa.—indefinite.
PAIGE, MABEL (Chas. W. Ritchie, mgr.): Birmingham, Ala., April 17—indefinite.
PARTELLO (W. A. Partello, mgr.): Calgary, Alta., Can.—indefinite.
PAUL, GEORGE: Sheboygan, Wis.—indefinite.
PAYTON (E. E. Lawrence, mgr.): Toledo, O., May 20—indefinite.
PAYTON (Corse Payton, mgr.): Hoboken, N. J., Aug. 20—indefinite.
PAYTON, CORSE (Corse Payton, mgr.): New York, N. Y., May 1—indefinite.
PAYTON'S (Corse Payton, mgr.): New York City May 6—indefinite.
PEL, MARGARET (Chas. F. Roth, mgr.): Wilmington, Del., May 1—indefinite.
POLL (E. E. Poll, mgr.): Norwich, Conn., Dec. 20—indefinite.
POLL (E. E. Poll, mgr.): Scranton, Pa., Nov. 15—indefinite.
POLL (E. E. Poll, mgr.): Springfield, Mass., May 1—indefinite.
POWELL: (H. J. Jackson, mgr.): Denver, Colo., May 15—indefinite.
PRINCIPLES: Des Moines, Ia., Aug. 28—indefinite.
PRINOLE, DELLA (C. K. Van Auken, mgr.): Pitts. Mont., May 7—indefinite.
PROCTOR (F. F. Proctor, mgr.): Wilmington, Del., May 1—indefinite.
ROBERTS, FLORENCE: Portland, Ore., March 27—indefinite.
ROBINS (William Robins, mgr.): Binghamton, N. Y., May 15—indefinite.
ROCHETTE'S OWN (Jay Hunt, m.): Rochester, N. Y., Feb. 18—indefinite.
RUNNELL AND DREW (Russell and Drew, m.): Seattle, Wash., Feb. 20—indefinite.
ST. CLAIR'S (WINIFRED (Earl Sipe, mgr.): Tampa, Fla., May 1—indefinite.
SCHELLER PLAYERS: Atlanta, Ga., April 24—indefinite.
SCHELLER PLAYERS: Norfolk, Va., May 1—indefinite.
SCHELLER PLAYERS: Birmingham, Ala., April 18—indefinite.
SHAW: (Fred Kimball, m.): Rochester, N. Y., April 17-June 24.
SITTNER: Chicago, Ill., April 3—indefinite.
SPEDDING-PAIGE: Chicago, Ill.—indefinite.
SPINNER, CECIL (Blair-Spooner Co., mgrs.): New York city Feb. 27—indefinite.
SPINNER, EDNA MAY (Mary Gibbs Spinner, m.): Jersey City, N. J., Oct. 1—indefinite.
STANFORD AND WESTERN PLAYERS: El Paso, N. M., Jan. 23—indefinite.
STEVENS, LANDER: Seattle, Wash., Feb. 12—indefinite.
STURBRIDGE: St. Louis, Mo., May 14—indefinite.
SUTTON (Dick Sutton, mgr.): Los Angeles, Calif., April 24—indefinite.
TAYLOR (H. W. Taylor, mgr.): New Bedford, Mass., April 17—indefinite.
THOMPSON-FLYNN (Monte Thompson, mgr.): Lowell, Mass., Feb. 14—indefinite.
THOMPSON-PEKIN: Brockton, Mass., Dec. 26—indefinite.
TRAHERN (Al. Trahern, mgr.): Nashville, Tenn., Jan. 20-Mar. 20.
TRAVERSE-VALE: Hoboken, N. J., May 1—indefinite.
TREMONT: New York city—indefinite.
TURNER, CLARA (W. F. Barry, mgr.): Schenectady, N. Y., April 17—indefinite.
VAN DYKE-EATON (H. Walter Van Dyke, mgr.): Milwaukee, Wis.—indefinite.

VAN DYKE-EATON (F. Mack, mgr.): Chicago, Ill., May 1—indefinite.
WINTING PLAYERS (Horkheimer Amusement Co., mgr.): Syracuse, N. Y., April 17—indefinite.
WOLFE (J. A. Wolfe, mgr.): Jacksonville, Fla., March 20—indefinite.
TRAVELING STOCK COMPANIES.
BROWN, KIRK (C. M. Miller, mgr.): St. John, N. B., St. John, June 5.
CHICAGO (Chas. H. Ross Kam, mgr.): Sydney, Cape Breton Island, N. S., 17-30.
DOUGHERTY (Dougherty and Cox, mgrs.): Huron, S. D., 18-17.
EARL (L. A. Earle, mgr.): Marshall, Mich., 14-20.
GRAND: Portsmouth, O., 8-27.
HALL, DON C. (Don C. Hall, mgr.): Manitowoc, Wis., 15-21, Appleton 22-28.
HICKMAN-BESSEY (James D. Proudfit, m.): Erie, Pa., 14-27.
HOLMAN, JULY (T. W. Oklahoma 15-20.
JEAVONS, IRNE (T. J. Jeavons, mgr.): Brackenridge, Pa., 18-20.
LYCUM COMEDY (Kemble and Sinclair's): Gallatin, Mo., 15-20.
MARXS BROTHERS (Ernie Marks, mgr.): Peterboro, Ont., 15-20.
MOREBY (Le Comte and Fleisher's): Cedar Rapids, Ia., 14-20.
PICKETS, FOUR (Willis Pickert, mgr.): Union, N. Y., 18-27.
TAYLOR, ALBERT (E. J. Lessarre, mgr.): Little Rock, Ark., 18-20.
OPERA AND MUSICAL COMEDY.
ABORN COMIC OPERA (Milton and Sargent Aborn, mgrs.): Brooklyn, N. Y., May 1—indefinite.
ABORN GRAND OPERA (Milton and Sargent Aborn, mgrs.): Baltimore, Md., May 1—indefinite.
ABORN GRAND OPERA (Milton and Sargent Aborn, mgrs.): Washington, D. C., May 1—indefinite.
ABORN GRAND OPERA (Milton and Sargent Aborn, mgrs.): Boston, Mass., March 27-May 20.
ABORN GRAND OPERA (Milton and Sargent Aborn, mgrs.): Philadelphia, Pa., April 24-May 20.
ABORN GRAND OPERA (Milton and Sargent Aborn, mgrs.): Brooklyn, N. Y., April 17-May 20.
BEGGAR PRINCE OPERA (Edwin Patterson, mgr.): Highams, N. D., 17, Gettysburg 18, Bedford 19, Ellendale, N. D., 20, Lisbon 22, Gates 23, Watson 24, Ferguson 25, Staples 27, St. Cloud 28, Willmar 29.
BEGGAR PRINCE (Edwin Patterson, mgr.): Onawa, Ia., 17, Akron 18, Wayne, Neb., 19, Creighton 20, O'Neill 21, Atkinson 22, Ainsworth 23, Valentine 25, Chadron 26, Hot Springs, S. D., 27, Lead 29.
CARLE, RICHARD (Fraser and Lederer, mgrs.): Portland, Me., 18, 19, Fall River, Mass., 20.
CHOCOLATE SOLDIER (P. G. Whitney, mgr.): Terrell, Tex., 18, 20.
COUNTRY GIRL: Boston, Mass., May 15—indefinite.
CUBITS MUSICAL COMEDY (Florence and Curtis, m.): Salt Lake City, U., March 12—indefinite.
DILL, MAX (Max Dill, mgr.): Prince Albert, Can., 18-20, Saskatoon 24-27.
DRESSLER, MARIE (Lew Fields, mgr.): St. Paul, Minn., 21-24.
FOLIES BERGERE (H. B. Harris, mgr.): New York city April 27—indefinite.
FOLLIES OF 1910 (Florence Blagfeld, mgr.): Salt Lake City, U., 15-17, Pueblo, Colo., 18, Colorado Springs, 19, 20, Denver 21-27, Lincoln, Neb., 28, Sioux City, Ia., 29.
GIRL OF MY DREAMS (Jos. M. Gaites, mgr.): Chicago, Ill., April 16—indefinite.
HAPPY Hooligan (Gus Hill, mgr.): Brooklyn, N. Y., 15-20, Jersey City, N. J., 22-27.
HATHORN, FERRIS: Los Angeles, Cal., Oct. 10—indefinite.
HEART BREAKERS (Mort Singer, mgr.): Chicago, Ill., May 15—indefinite.
HELEN-PROKES (Lew Fields, mgr.): New York city Feb. 4—indefinite.
HONEYMOON TRAIL (Perry J. Kelly, mgr.): Sunbury, Pa., 17, Williamsport 18, Altoona 19, Greensburg 20, Pittsburgh 22-27.
IDORA OPERA (B. L. York, mgr.): Oakland, Cal., April 17—indefinite.
JACK AND THE BEANSTALK (J. C. Williamson, Ltd., m.): Auckland, New Zealand, July 24-Aug. 5.
JUVENILE BOSTONIANS (B. E. Lang, mgr.): Pasco, Wash., 17, Prosser 18, Cle Elum 19, Roslyn 20, 21.
LA MONT'S MUSICAL COMEDY (B. La Mont, mgr.): Canajoharie, N. Y., 16, 18, Bonnville 17, Cartersville 18-20.
QUEEN'S MUSICAL COMEDY (B. La Mont, mgr.): Pasco, Wash., 17, Prosser 18, Cle Elum 19, Roslyn 20, 21.
ROBINSON'S CRUSOE GIRLS (Chas. Bobbinson, mgr.): Boston, Mass., 15-20.
ROSE SYDELL'S (W. S. Campbell, mgr.): Detroit, Mich., 14-20.
RUNAWAY GIRLS (Peter S. Clark, mgr.): Washington, D. C., 15-20.
SERENADES (George Armstrong, mgr.): Brooklyn, N. Y., 15-20.
THOCABRORS (Chas. H. Waldron, mgr.): Brooklyn, N. Y., 15-20.
VANITY FAIR (Gus Hill, mgr.): St. Louis, Mo., 14-20, Cleburne, Tex., 21-27.
WASHINGTON SOCIETY GIRLS (Lou Watson, mgr.): Buffalo, N. Y., 15-20.
WISE GUY (Edmund Hayes, mgr.): St. Louis, Mo., 14-20.
YANKEE DOODLE GIRLS (Sol Myers, mgr.): Detroit, Mich., 14-20.
LYRIC MUSICAL COMEDY: Portland, Ore., May 8—indefinite.
MACDONALD, CHRISTIE (Werber and Lassner, mgrs.): New York city Dec. 26-June 10.
MADAME SHERRY (Co. B.: Woods, Frase and Lederer, prop.): Fitchburg, Mass., 17, Holyoke 18, Albany, N. Y., 19, 20, Toronto, Ont., 22-27.
MARRIAGE A LA CARTE (Lieberl and Co., m.): Chicago, Ill., April 30—indefinite.
MEDINGER GIRL: San Antonio, Tex., 14-20.
MERRY MARY: Chicago, Ill., April 18—indefinite.
MY FRIEND FROM DIXIE (Dixie Amusement Co., m.): Newark, N. J., 15-20.
PEKIN STOCK: Chicago, Ill., May 1—indefinite.
PINK LADY (Klaw and Erlanger, m.): New York city March 13—indefinite.
ROYAL COMIC OPERA (J. C. Williamson, Ltd., m.): Nantier, New Zealand, 15, 16, Masteron 17, Wellington 18-June 7, Dunedin 10-24, Invercargill 26, 27, Oamaru 28, 29, Tamari 30, Christchurch July 1-19.
SCHIFF, FRITZ (Messrs. Shubert, m.): Pittsburgh, Pa., 15-20.
SHEEHAN, JOSEPH F.: St. Louis, Mo., May 7-June 5.
SHERMAN'S MUSICAL COMEDY (F. A. Wolf, m.): Calverton, Albt., March 27—indefinite.
SMART SET (S. H. Dudley, m.): New York city 8-20.
STUBBORN CINDERELLA (Chas. A. Goettler, m.): Milwaukee, Wis., 15-20.

SUNNY SOUTH (J. C. Rockwell, mgr.): Ashland, Wis., 17, Odanah 18, Ironwood, Mich., 19, Bonne Terre 20, Iron River 22, Iron Mountain 23, Norway 24, Gladstone 25, Manistique 26, Chetwynd 26.
SURATTA, VALESKA (See Harrison, m.): Philadelphia, Pa., May 2—indefinite.
TEAL, RAYMOND: Coalting, Cal., 13-21, Hartford 22, 23.
WHAT WRIGHT LEFT (H. N. Farren, m.): St. John, Can., 16-18, Fredericton 19, 20.
WILL O' THE WISP (Charles Bradley, m.): Chicago, Ill., May 16—indefinite.
WINNING MISS (Boyle Woolfolk, m.): Boise City, Ida., 15-20.
WINTER GARDEN (Messrs. Shubert, m.): New York city March 20—indefinite.

MINSTRELS.

BIG CITY (John W. Vogel, m.): Joliet, Ill., 17, Hooper 18, Danville 19, Crawfordville, Ind., 20.
DUMONT'S MINSTRELS: Sunbury, Pa., 17, Danville 18, Phoenixville 19, Camden, N. J., 20.
FIELD'S GREATER MINSTRELS (Al. G. Field, m.): Lancaster, O., 17, Circleville 18, Wilmington 19, Hillsboro 20, Lebanon 22, Urbandale 23, Cooncreek 24, Massillon 25, Alliance 26, Salem 27.
GEORGIA TROUBADOURS (Wm. McCabe, m.): Cascade, Ia., 14-20, Lamotte 17, 18, Bellevue 19, 20, Sabula 21, 22, Clinton 23.
HONEY BOY (Geo. Evans, m.): Hamilton, Can., 17.
ROSELL'S (C. A. Rosell, m.): Marion, Ind., 16-20.

BURLESQUE.

AMERICANS (Teddy Symonds, m.): New York city 8-20.
BEAUTY TRUST (H. W. Thompson, m.): Milwaukee, Wis., 14-20.
BEHAN SHOW (Jack Singer, m.): Chicago, Ill., 14-20.
BIG BANNER (Frank Livingston, m.): Pittsburgh, Pa., 18-20.
BIG GAETY (Columbia Amusement Co., m.): Rochester, N. Y., 15-20.
BIG REVUE (H. F. Dixon, m.): Boston, Mass., 15-20.
BON TON (Ed. F. Rush, m.): Omaha, Neb., 14-19.
BOWERY (E. Dick Rider, m.): Kansas City, Mo., 14-20.
BRIGADIERS (Louis Stark, m.): Brooklyn, N. Y., 8-20.
BURLESQUE STOCK (John Grieves, m.): Boston, Mass., 1—indefinite.
BURLESQUE STOCK (Ivy Weingarten, m.): Chicago, Ill., May 7—indefinite.
BURLESQUE STOCK (Washington, D. C., May 8—indefinite.
COLUMBIA (Frank Logan, m.): Boston, Mass., 15-20.
CONY CORNER GIRLS (Sam Robinson, m.): Buffalo, N. Y., 16-20, Toronto, Ont., 22-27.
CRACKERJACKS (Harry Leon, m.): Milwaukee, Wis., 14-20.
FADS AND FOLLIES (Chas. B. Arnold, m.): Toronto, Ont., 15-20.
FLORIDA BOLLERS (Mayer and Schwalbe, m.): New York city 8-20.
FOLLIES OF NEW YORK AND PARIS (E. M. Rosenthal, m.): New York city 15-20.
GAYETY MUSICAL (Minneapolis, Minn., May 21—indefinite.
GINGER GIRLS (Lou Hurtis, m.): Buffalo, N. Y., 15-20.
GIRLS FROM HAPPYLAND (R. W. Chapman, m.): Baltimore, Md., 15-20.
GOLDEN CROOK (James Fulton, m.): Chicago, Ill., 14-20.
HANTING'S BIG SHOW (Baltimore, Md., 18-20).
IMPERIALS (Sam Williams, m.): Cleveland, O., 16-20.
JOLLY GIRLS (R. E. Patton, m.): Brooklyn, N. Y., 15-20.
LOVE MUSICAL (Sam Howe, m.): Brooklyn, N. Y., 15-20.
LADY BUCCANEERS (H. M. Strouse, m.): New York city 15-20.
MARATHON GIRLS (Phil Sheridan, m.): Philadelphia, Pa., 15-20.
MIDNIGHT MAIDENS (Gus Hill, m.): Cleveland, O., 14-20, Detroit, Mich., 22-27.
PARISIAN WIDOWS (Fred Abbott, m.): New York city 8-20.
PAT WHITE'S GAETY GIRLS (Walter Greaves, m.): Philadelphia, Pa., 15-20.
QUEENS OF THE JARDIN DE PARIS (Joe Howard, m.): Philadelphia, Pa., 15-20.
ROBINSON'S CRUSOE GIRLS (Chas. Bobbinson, m.): Boston, Mass., 15-20.
ROSE SYDELL'S (W. S. Campbell, m.): Detroit, Mich., 14-20.
RUNAWAY GIRLS (Peter S. Clark, m.): Washington, D. C., 15-20.
SERENADES (George Armstrong, m.): Brooklyn, N. Y., 15-20.
THOCABRORS (Chas. H. Waldron, m.): Brooklyn, N. Y., 15-20.
VANITY FAIR (Gus Hill, m.): St. Louis, Mo., 14-20, Cleburne, Tex., 21-27.
WASHINGTON SOCIETY GIRLS (Lou Watson, m.): Buffalo, N. Y., 15-20.
WISE GUY (Edmund Hayes, m.): St. Louis, Mo., 14-20.
YANKEE DOODLE GIRLS (Sol Myers, m.): Detroit, Mich., 14-20.

CIRCUSES.

BARNUM AND BAILEY'S: Pittsburgh, Pa., 16, New Castle 17, Ashtabula, O., 18, Cleveland 19, 20, Cincinnati 24, 25.
BUFFALO BILLS WILD WEST: Boston, Mass., 15-20, Columbus, O., 22.
CALIFORNIA FRANK'S (C. F. Rhodes, m.): Slatington, Pa., 17, Lehighton 18, Hasleton 19, Pittston 20.
FOREPAUGH-SHELLS: Salamanca, N. Y., 17, Bradford, Pa., 18, Olean, N. Y., 19, Wellsville 20.
HAGENBECK-WALLACE: Youngstown, O., 17, Lindsay 18, Humphrey 19, Madison 20.
LUCKY BILL'S: Campbell, N. Y., 17, Updike 18, Holdreth 19.
160 RANCH WILD WEST (Miller Bros., m.): Providence, R. I., 17, 18, Norwich, Conn., 19, New London 20.
RINGLING BROTHERS: Jersey City, N. J., 17, Paterson 18, Newburgh, N. Y., 19, Kingston 20, Buffalo 22, Rochester 23.
MISCELLANEOUS.
COSMOPOLITAN SHOW: Topeka, Kan., 15-20.
GILPIN'S HYPNOTISTS (W. H. Gilpin, m.): Artesian, S. D., 15-17.
HOWE TRAVEL FESTIVAL (Lyman H. Howe, m.): Cleveland, O., April 30-May 27.
HOWE TRAVEL FESTIVAL (Lyman H. Howe, m.): Toledo, O., April 30-May 20.
LINDON'S VACUUMS: Aspin, Ia., 15-20.
MADISON'S GREATER SHOWS (W. M. Madison, m.): Burlington, N. J., 15-20.

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